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BIOGRAPHICAL  
ANECDOTES

OF  
WILLIAM HOGARTH;

AND A  
CATALOGUE OF HIS WORKS

CHRONOLOGICALLY ARRANGED;

WITH  
OCCASIONAL REMARKS.



L O N D O N,  
PRINTED BY AND FOR J. NICHOLS.

MDCCCLXXXI.

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IN COLLEGE



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## ADVERTISEMENT.

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ADVERTISEMENT  
May 9, 1781. J. N.

WHEN this pamphlet was undertaken, the Author had no thought of swelling it to its present bulk: but communicating his design to his friends, they favoured him with various kinds of information. Some of these accounts deterred themselves to the original plan, if he can be supposed to have had any, but others were more immaterial. Still aware of the value even of the least materials, which his profession would not afford him leisure to compile into a regular narrative, and conscious that these facts, facts and incidents as they are, were more to promote a publication less bulky of its subject, he still thinks his present work without any shrouded apology for the errors or irregularities that may be detected in it: claiming, indeed, some merit on account of its being a new one, but not the least on the score of arrangement or composition. It is the  
O.H.

## H O G A R T H.

**T**HIS great and original Genius is said by Dr. Burn\* to have been the descendant of a family originally from *Kirkby Thore*, in *Westmoreland*. And I am assured that his grandfather was a plain yeoman, who possessed a small tenement in the vale of *Bampton*, a village about 15 miles north of *Kendal*, in that county. He had three sons. The eldest assisted his father in farming, and succeeded to his little freehold. The second settled in *Troutbeck*, a village eight miles North West of *Kendal*, and was remarkable for his talent at provincial poetry †. The third, who had been a schoolmaster

\* *Westmoreland*, p. 504.

† "I must leave you to the annals of Fame," (says Mr. Walker, the ingenious Lecturer on Natural Philosophy, who favoured me with these particulars.) "for the rest of the anecdotes of this great Genius; and shall endeavour to shew you, that his family possessed similar talents, but they were destined, like the wild rose,

"To waste their sweetness in the desert air."

Happy should I be to rescue from oblivion the name of *Alb Hogart*, whose songs and quibbles have so often delighted my childhood! These simple strains of this mountain *Theocritus* were fabricated while he held the plough, or was leading his fewel from the hills. He was as critical an observer of nature as his nephew, for the narrow field he had to view her in: not an incident or an absurdity in the neighbourhood escaped. If any one was hardy enough to break through any decorum of old and established repute; if any one attempted to over-reach his neighbour, or cast a leering eye at his wife; he was sure to hear himself sung over the whole parish, nay, to the very boundaries of the *Westmoreland* dialect! so that his songs were said to have a greater effect on the manners of his neighbourhood, than even the sermons of the parson himself.

schoolmaster in the same county, went early to  
*London,*

"But his poetical talents were not confined to the incidents of his village. I myself have had the honour to bear a part in one of his plays (I say *one*, for there are several of them extant in MS. in the mountains of *Westmoreland* at this hour). This play was called the "Destruction of *Troy*." It was written in metre, much in the manner of *Lopez de Vega*, or the ancient *French* drama; the unities were not too strictly observed, for the siege of ten years was all represented; every hero was in the piece; so that the Dramatis Personæ consisted of every lad of genius in the whole parish. The wooden horse—*Hector* dragged by the heels—the fury of *Dionis*—the flight of *Eneas*—and the burning of the city, were all represented. I remember not what Fairies had to do in all this; but as I happened to be about three feet high at the time of this still-talked-of exhibition, I personated one of these tiny beings. The stage was a fabrication of boards placed about six feet high, on strong posts; the green-room was partitioned off with the same materials; its ceiling was the azure canopy of heaven; and the boxes, pit, and galleries were laid into one by the Great Author of Nature, for they were the green slope of a fine hill. Despise not, reader, this humble state of the provincial drama; let me tell you, there were more spectators, for three days together, than your three theatres in *London* would hold; and let me add, still more to your confusion, that you never saw an audience half so well pleased.

"The exhibition was begun with a grand procession, from the village to a great stone (dropt by the Devil about a quarter of a mile off, when he tried in vain to erect a bridge across *Windermere*; so the people, unlike the rest of the world, have remained a very good sort of people ever since). I say the procession was begun by the minstrels of five parishes, and were followed by a yeoman on bull-back—you stare!—stop then till I inform you that this adept had so far civilised his bull, that he would suffer the yeoman to mount his back, and even to play upon his fiddle there. The managers besought him to join the procession; but the bull, not being accustomed to so much company, and particularly so much applause; whether he was intoxicated with praise; thought himself affronted, and made game of; or whether a favourite cow came across his imagination; certain it was, that he broke out of the procession, erected his tail, and, like another *Europa*, carried off the affrighted yeoman and his fiddle, over hedge and ditch, till he arrived at his own field. This accident rather inflamed than depressed the good-humour arising from the procession; and the clown, or jack-pudding, of the piece, availed himself so well of the incident, that the lungs and ribs of the spectators were in manifest danger. This character was the most important personage in the whole play; for his office was to turn the most serious part of the drama into burlesque and ridicule: he was a compound of *Harlequin*, and the *Merry Andrew*, or rather the Arch-fool of our  
ancient



London, where he was employed as a corrector of the press, and appears to have been a man of no inconsiderable learning; a Dictionary in *Latin* and *English*, which he composed for the use of schools, being still existing in MS. He married in London, and our Hero and his sisters *Mary* and *Anna* are believed to have been the only product of the marriage.

WILLIAM HOGARTH † was born in 1698, in the parish of *St. Bartholomew*, London, to which he was

ancient Kings. His dress was a white jacket, covered with busts, trees, birds, fish, &c. but in various coloured cloths. His trousers were decorated in like manner, and hung round with small bells, and his cap was that of Folly, decorated with bells, and an other trash impending. The last sword must be of great antiquity in this island, for it has been the appendage of a jack-pudding in the mountains of *Westmoreland* time out of mind.

"The play was opened by this character with a song, which answered the double purpose of a play-bill and a prologue, for his duty gave the audience a foretaste of the rucul incidents they were about to behold; and it called out the actors, one by one, to make the spectators acquainted with their names and characters, walking round and round till the whole *Dramatis Personæ* made one great circle on the stage. The audience being thus made acquainted with the actors, the play opened with *Paris* running away with *Hylen*, and *Menelaus* scampering after them; then followed the death of *Patroclus*, the rage of *Achilles*, the persuasions of *Ulysses*, &c. &c. and the whole interlarded with apt songs, both serious and comic, all the production of *Ald Hogarth*. The bard, however, at this time had been dead some years, and I believe this Fête was a Jubilee to his memory; but let it not detract from the intension of Mr. *Garrick*, to say that his *at Stratford* was but a copy of one forty years ago on the banks of *Windermere*. Was it any improvement, think you, to introduce several lulls into the procession instead of one? But I love not comparisons, and so conclude.

of *Stratford* & *Windermere* of *Young*, &c." ADAM WALKER."

† *Hogart* was the family name, probably a corruption of *Hogherd*, for the latter is more like the local pronunciation than the first. This name disgusted Mrs. *Hogart*; and before the birth of her son, she prevailed upon her husband to liquify it into *Hogarth*. This circumstance was told me by Mr. *Walker*, who is a native of *Westmoreland*. By another gentleman who had not seen this note, I have also been told that his real name was *Hoggard*, or *Hogard*, which himself altered by changing it into *S*, the Saxon *the*.

afterwards,

afterwards, as far as lay in his power, a benefactor. The outlet of his life, however, was unpromising. "He was bound," says Mr. *Walpole*, "to a mean engraver of arms on plate." *Hogarth* probably chose this occupation, as it required some skill in drawing, to which his genius was particularly turned, and which he contrived assiduously to cultivate. His master, it since appears, was Mr. *Gamble*, a silver-smith of eminence, who resided on or near *Snow-Hill*. In this profession it is not unusual to bind apprentices to the single branch of engraving arms and cyphers on every species of metal; and in that particular department of the business young *Hogarth* was placed\*; "but, before his time was expired, he felt the impulse of genius, and that it directed him to painting."

During his apprenticeship, he set out one *Sunday*, with two or three companions, on an excursion to *Highgate*. The weather being hot, they went into a public-house, where they had not been long before a quarrel arose between some persons in the same room, in which one of the disputants struck the other on the head with a quart pot, and cut him very much. The blood running down the man's face, with the agony of the wound, which had distorted his features into a most hideous grin, presented *Hogarth*, who shewed himself thus early apprised of the mode Nature had intended he should pursue," with too laughable a subject to escape the powerful efforts of his genius. He

\* This circumstance has, since it was first written, been verified by a gentleman who has often heard the same account from one of the late *Head-Affay-Masters* at *Goldsmiths-Hall*, who was apprentice to a silversmith in the same street with *Hogarth*, and an intimate during the greatest part of his life.

drew out his pencil, and produced on the spot one of the most ludicrous figures that ever was seen. What rendered this piece the more pleasing was, that it exhibited an exact likeness of the man, with the portrait of his antagonist, and the figures in caricature of the principal persons gathered round him. This anecdote was given by one of his fellow apprentices then present, a person of indisputable character, and who continued his intimacy with *Hogarth* long after they grew up to be men.

"His apprenticeship was no sooner expired," says Mr. *Walpole*, "than he entered into the academy in *St. Martin's Lane*, and studied drawing from the life, in which he never attained to great excellence. It was character, the passions, the soul, that his genius was given him to copy. In colouring he proved no greater a master: his force lay in expression, not in tints and *chiaro scuro*."

To a man who by indefatigable industry and uncommon strength of genius has been the artificer of his own fame and fortune, it can be no reproach to have it said that at one period he was not rich. It has been asserted, and we believe with good foundation, that the skill and assiduity of *Hogarth* were, even in his servitude, a singular assistance to his own family, and to that of his master. It happened, however, that when he came on his own hands, he certainly was not rich. The ambition of indigence is ever productive of distress; so it was with *Hogarth*, who, while he was furnishing himself with materials for subsequent excellence, felt all the contempt which penury could produce. Being one day distressed to raise so trifling a sum as twenty shillings, in order

to be revenged of his landlady, who strove to compel him to payment, he drew her as ugly as possible, and in that single portrait gave marks of the dawn of superior genius \*. How long he continued in obscurity, we cannot exactly learn; but the first piece in which he distinguished himself as a painter is supposed to have been a representation of *Wandsworth Assembly* †. The figures in it, we are told, were drawn from the life, and without any circumstances of burlesque. The faces were said to be extremely like, and the colouring rather better than in some of his later and more highly finished performances.

From the date of the earliest plate that can be ascertained to be the work of *Hogarth*, it may be presumed that he began business, on his own account, at least as early as the year 1720.

His first employment seems to have been the engraving of arms and shop-bills. The next step was to design and engrave for booksellers; and here we are fortunately supplied with dates. Twelve folio prints, with his name to each, appeared in "*Aubry de la Motraye's Travels* ‡," in 1723; seven small prints (two of them *characteristically his own*) for "*Apuleius' Golden Ass*" in 1724; thirteen head-

\* Universal Museum, 1764, p. 549.

† This picture is noticed in the article *Thornhill*, in the *Biographia Britannica*. For whom it was painted, or whether it is still existing, does not appear. There seems to be a reference to it in "A Poetical Epistle to Mr. *Hogarth*, an eminent History and Conversation Painter," written in June 1736, and published by the author (Mr. *Mitchell*), with two other epistles, in 1736.

"Large families obey your hand;  
Assemblies file at your command."

Mr. *Hogarth* designed that year the frontispiece to Mr. *Mitchell's* Opera, *The Highland Glens*.

‡ Of these a more particular account will be given in the Catalogue annexed to this pamphlet.



pieces to "*Beaver's Military Punishments of the Ancients*," and five small prints for the translation of *Cassandra*, in 1725; seventeen for a duodecimo edition of *Hudibras* (with *Butler's head*) in 1726; two for "*Perseus and Andromeda*," in 1730; two for *Milton*, 1733; and a variety of frontispieces between 1726 and 1733.

"No symptom of genius," Mr. *Walpole* says, "dawned in those plates. His *Hudibras* was the first of his works that marked him as a man above the common; yet, what made him then noticed, now surprises us to find so little humour in an undertaking so congenial to his talents."—It is certain that he often lamented to his friends the having parted with his property in the prints of the large *Hudibras*, without ever having had an opportunity to retouch them.

Mr. *Bowles* at the *Black Horse* in *Cornhill* was one of his earliest patrons; and is said to have bought many a plate from *Hogarth* by the weight of the copper. His next friend in that line was Mr. *John Overton*\* opposite *Fetter-Lane* in *Fleet-Street*, who paid him a somewhat better price for his labour and ingenuity.

When Mr. *Walpole* speaks of *Hogarth's* early performances, he observes, that they rose not above the labours of the people who are generally employed by booksellers. Lest any reader should inadvertently suppose this candid writer designed the minutest reflection on those artists to whom the decoration of modern volumes is confided, it is necessary to observe, that his account of *Hogarth* &c. was printed off above ten years ago, before

\* Brother to *Henry*, the well-known publisher of ordinary prints, who live over against *St. Sepulchre's Church*, and sold many of *Hogarth's* early pieces coarsely copied.

the names of *Cipriani*, *Angelica*, *Bartolozzi*, *Sherwin*, and *Mortimer* were found at the bottom of many plates designed for the ornament of poems, or dramatic pieces.

“On the success, however, of those plates,” Mr. *Walpole* says, “the commenced painter, a painter of portraits; the most ill-suited employment imaginable to a man whose turn certainly was not flattery, nor his talent adapted to look on vanity without a sneer. Yet his facility in catching a likeness, and the method he chose of painting families and conversations in small, then a novelty, drew him prodigious business for some time. It did not last, either from his applying to the real bent of his disposition, or from his customers apprehending that a satirist was too formidable a confessor for the devotees of self-love. There are still many family pictures by Mr. *Hogarth* existing, in the style of serious conversation pieces. He was not however lucky in all his resemblances, and has sometimes failed where a crowd of other artists have succeeded. The whole length of Mr. *Garrick* sitting at a table, with his wife behind him taking the pen out of his hand, confers no honour on the painter or the persons represented. He has certainly missed the character of our late *Rafcius*’s countenance while undisturbed by passion, but was more lucky in seizing his features when aggravated by terror, as in the tent scene of *King Richard III*. It is by no means astonishing, that the elegant

It appears that Mr. G. was dissatisfied with his likeness, or that some dispute arose between him and the painter, who then struck his pencil across the face, and damaged it. The picture was unpaid for at the time of his death. His widow then lent it home to Mr. *Garrick*.

symmetry of Mrs. Garrick's form should have evaded the efforts of one to whose ideas *la basse nature* was more familiar than the grace inseparable from those who have been educated in higher life. His talents, therefore, could do little justice to a pupil of Lady Burlington.

At *Rivershall*, in *Essex*, the seat of Mr. Western, is also a family picture, by *Hogarth*, of Mr. Western and his mother, Chancellor Hoadly, Archdeacon Plumptre, the Rev. Mr. Cole of *Milton* near *Cambridge*, and Mr. Henry Taylor the curate there\*, 1736.

It was Mr. *Hogarth's* custom to sketch out on the spot any remarkable face which particularly struck him, and which he wished to preserve the remembrance of. A gentleman still living informs me, that being once with Mr. *Hogarth* at the *Bedford Coffee-House*, he observed him to draw something with a pencil on his nail. Enquiring what had been his employment, he was shewn the countenance (a whimsical one) of a person who was then sitting in sight.

Mr. *Walpole* has observed, that if our artist "indulged his spirit of ridicule in personalities, it never proceeded beyond sketches and drawings," and wonders "that he never, without intention, delivered the very features of any identical person." But this elegant writer, who may be said to have received his education in a Court, perhaps had few opportunities of acquaintance with the low popular characters with which *Hogarth* occasionally peopled his scenes†. The Friend to whom I owe this remark was assured by an ancient

\* Since preferred in *Hampshire*; author of "*Ben Mordcau's Letters*," &c. &c. &c.

† I have heard that he continually took sketches from nature as he met with them, and put them into his works; and it is quite natural to suppose that he did so.

gentleman of unquestionable veracity and acuteness of remark, that almost all the personages who attend the levee of the Rake were undoubted portraits; and that in *Southwark Fair* and the *Modern Midnight Conversation*, as many more were discoverable. In the former plate he pointed out *Essex* the dancing-master; and in the latter *Figg* the prize-fighter\*. He mentioned several others by name, from his immediate knowledge both of the painter's design and the characters represented; but the rest of the particulars by which he supported his assertions, have escaped the memory of my informant. I am also assured that while *Hogarth* was painting the *Rake's Progress*, he had a summer residence at *Isleworth*; and never failed to question those who came to see his pictures, if they knew who this or that figure was designed for. When they guessed wrong, he set them right.

Mr. *Walpole* has a sketch in oil, given to him by *Hogarth*, who intended to engrave it. It was done at the time that the house of commons appointed a committee to inquire into the cruelties exercised on prisoners in *The Fleet*, to extort money from them. "The scene," he says, "is the committee; on the table are the instruments of torture. A prisoner in rags, half-starved, appears before them; the poor man has a good countenance, that adds to the interest. On the other hand is the inhuman gabler. It is the very figure that *Salvator Rosa* would have drawn for *Iago* in the moment of detection. Villainy, fear, and

\* See the Catalogue at the end of this pamphlet, where a very considerable number of personalities are pointed out under the account of each plate in which they are found.



"conscience are mixed in yellow and livid on his countenance, his lips are contracted by tremor; his face advances as eager to lie, his legs step back as thinking to make his escape; one hand is thrust precipitately into his bosom, the fingers of the other are catching uncertainly at his button-holes. If this was a portrait, it is the most striking that ever was drawn; if it was not, it is still finer." The portrait was that of *Bambridge* the warden of *The Fleet*; and the sketch was taken in the beginning of the year 1729, when *Bambridge* and *Huggins* (his predecessor \*) were under examination. Both were declared "notoriously guilty" of great breaches of trust, extortions, crookeries, and other high crimes and misdemeanors; both were sent to *Nevogate*; and *Bambridge* was disqualified by act of parliament. A son of Mr. *Huggins* † was possessed of a valuable painting from this sketch, and also of a fine scene in the *Beggar's Opera*; both of them full of real portraits. On the dispersion of his effects, the scene in the *Beggar's Opera* was purchased by the Rev. Dr. *Monkhouse* of *Queen's College, Oxford*. It is in a gilt frame, with a bust of *Gay* at the top. Its companion, whose present possessor I have not been able to trace out, had, in like manner, that of *Sir Francis Page*, one of the

\* The wardenship of *The Fleet*, a patent office, was purchased of the earl of *Clarendon*, for 1000 l. by *John Huggins*, Esq. who was in high favour with *Sunderland* and *Cragg*, and consequently, obnoxious to their successors. *Huggins*'s term in the patent was for his own life and his son's. But, in *August* 1718, being far advanced in years, and his son not caring to take upon him so troublesome an office, he sold their term in the patent, for the same sum it had cost him, to *Thomas Bambridge* and *Dougal Cuthbert*. Mr. *Huggins* lived to the age of 90.

† *William Huggins*, Esq. of *Heady Park, Hants*, well-known by his translation of *Arigho*. Being intended for holy orders, he was sent to *Magdalen College, Oxford*, where he took the degree of *M. A.* *April* 30, 1719; but, on the death of his elder brother in 1736, he declined all thoughts of entering into the church. He died *July* 2, 1761, and left in MS. a tragedy, a farce, and a translation of *Dante*, of which a specimen was published in "The British Magazine," 1760.

Judges, remarkable for his severity, with a halter round his neck.

The Duke of *Leeds* has an original scene in the *Beggar's Opera*, painted likewise by *Hogarth*. It is that in which *Lucy* and *Polly* contend for the hero of the piece. All the figures are either known or supposed to be portraits. If we are not misinformed, the late Sir *Thomas Robinson* (perhaps better known by the name of *Long Sir Thomas*) is standing in one of the side-boxes. *Macheath*, unlike his spruce representative on our present stage, is a slouching bully; and *Polly* appears happily disencumbered of such a hoop as the daughter of *Peacum* within our younger memories has worn. His Grace gave 35*l.* for this picture at Mr. *Rich's* auction. An engraving from it would prove a valuable present to the publick. Mr. *Walpole* has likewise a picture of the scene in the same piece, where *Macheath* is going to execution. In this also the likenesses of *Walker* and Miss *Fenton*, afterwards Dutchess of *Balton*, are well preserved.

In the year 1726, when the affair of *Mary Tofts*, the rabbit-breeder of *Guilford*, engaged the public attention, a few of our principal surgeons subscribed their guinea-a piece to *Hogarth*, for an engraving from a ludicrous sketch he had made on that very popular subject. This plate, amongst other portraits, contains that of the notorious *St. André*, then anatomist to the royal household, and in high reputation as a surgeon. The additional celebrity of this man arose either from fraud or ignorance, perhaps from a due mixture of both. It was supported, however, afterwards, by the reputation of a dreadful crime. His wealth, in spite of these disadvantages, to the last ensured

\* Sir *Francis Page* has been gibbeted to public detestation by *Savage*, in some exceedingly severe verses, printed in Dr. *Johnson's* Life of that Author. *Pope* also, *Hor. B. II. Sat. 1.* has the following line: "Hard words or hanging, if your judge be *Page*."

him a circle of flatterers, even though, at the age of fourscore, his conversation was offensive to modest ears, and his grey hairs were rendered still more irreverend by repeated acts of untimely lewdness. A more particular description of this plate will be given in our catalogue of *Hogarth's* works.

In 1730, Mr. *Hogarth* married the only daughter of Sir *James Thornhill*, by whom he had no child. This union, indeed, was a stolen one, and consequently without the approbation of Sir *James* and his lady, who, considering the extreme youth of their daughter, then barely eighteen, and the slender finances of her husband, as yet an obscure artist, were not easily reconciled to the match. Soon after this period, however, he began his *Harlot's Progress*; and was advised to have some of his pictures placed in the way of his father-in-law. Accordingly, one morning early, Mrs. *Hogarth* undertook to convey several of them into his dining-room. When he arose, he enquired from whence they came; and being told by whom they were introduced, he cried out, "Very well; the man who can produce representations like these, can also maintain a wife without a portion." He designed this remark as an excuse for keeping his purse-strings close; but soon after became both reconciled and generous to the young couple. Lady *Thornhill's* forgiveness was but slowly obtained, though it followed at last.

His reputation was so far established in 1731, that it drew forth a poetical compliment from Mr. *Mitchell*, in the epistle already quoted.

At the mansion of some gentleman in *Oxfordshire*, we know not precisely whose, is an allegorical cieling, the joint production of *Thornhill* and *Hogarth*.

In 1732 he ventured to attack Mr. *Pope*, in the plate called *TASTE*; containing a view of the Gate of *Burlington-house*; with *Pope* whitewashing it, and bespattering the Duke of *Chandos's* coach\*. This plate was intended as a satire on Mr. *Pope*, Mr. *Kent* the architect, and the Earl of *Burlington*. But Mr. *Hogarth*, being apprehensive that the pen of the Poet was as pointed as the graver of the Artist, recalled the impressions, and destroyed the plate. It was fortunate for *Hogarth* that he escaped the lash of Mr. *Pope*. Either his obscurity at that time was his protection, or the bard was too prudent to exasperate a painter who had already given such proof of his abilities for satire. What must he have felt who could complain of the "pictured shape" prepared to *Gulliveriana*, had *Hogarth*

\* *Pope* published in 1731 a poem called *False Taste*, in which he very particularly and severely criticises the house, the furniture, the gardens, and the entertainments of *Timon*, a man of great wealth and little taste. By *Timon* he was universally supposed, and by the Earl of *Burlington*, to whom the poem is addressed, was privately said to mean the Duke of *Chandos*; a man perhaps too much delighted with pomp and show, but of a temper kind and beneficent, and who had consequently the voice of the public in his favour. A violent outcry was therefore raised against the ingratitude and treachery of *Pope*, who was said to have been indebted to the patronage of *Chandos* for a present of a thousand pounds, and who gained the opportunity of insulting him by the kindness of his invitation. The receipt of the thousand pounds *Pope* publicly denied; but from the reproach which the attack on a character so amiable brought upon him, he tried all means of escaping. The name of *Cleland* was employed in an apology, by which no man was satisfied; and he was at last reduced to shelter his temerity behind dissimulation, and endeavour to make that disbelieved which he never had confidence openly to deny. He wrote an exculpatory letter to the Duke, which was answered with great magnanimity, as by a man who accepted his excuse without believing his professions. He said, that to have ridiculed his taste, or his buildings, had been an indifferent action in another man; but that in *Pope*, after the reciprocal kindness that had been exchanged between them, it had been less easily excused. Dr. *Johnson*, in his *Life of Pope*.

under-



undertaken to express in colours a certain transaction recorded by *Cibber*?

Soon after his marriage, Mr. Hogarth had summer-lodgings at *South Lambeth*. Having a natural taste for gardening, and being in intimacy with Mr. Tyers, he contributed very much to the improvement of *The Spring Gardens* at *Vauxhall*, and first suggested the hint of embellishing them with paintings, some of which were the production of his own truly comic pencil. For his assistance, Mr. Tyers gratefully presented him with a gold ticket for the admission of himself and his friends, inscribed

IN PERPETUAM BENEFICII MEMORIAM.

This ticket is now (1781) in the possession of his widow, and is still occasionally made use of.

In 1733 his genius became conspicuously known. The third scene of his "*Harlot's Progress*" introduced him to the notice of the great. At a board of Treasury which was held a day or two after the appearance of that print, a copy of it was shewn by one of the lords as containing, among other excellencies, a striking likeness of Sir *John Gonson* \*. It gave universal satisfaction; from the

\* The magistrate entering with his myrmidons, was designed as the representative of this gentleman, whose vigilance on like occasions is recorded in the following elegant Sapphic Ode, addressed by Mr. *Lovelyn* (who, having been educated at *Winchester-school*, became a commoner of *Trinity College, Oxford*, was ordained deacon, lived gaily, and died young).

Ad *Joannem Gonsonum*, Equitem.

Pellicum, *Gonse*, animosus hostis,

Per minus castas *Druine* tabernas.

Lenis incedens, abas *Diones*

Equus alumni!

Nuper (ah dicto miserum!) *Olivera*

Flevit ereptas viduata meechas,

Quas tuum vidit genibus minores

Ante tribunal.

*Cæ* *De*

Treasury each Lord repaired to the print-shop for a copy of it, and *Hogarth* rose completely into fame. This anecdote was related to Mr. *Huggins* by Mr. *Tilson*, whose uncle was at the time an old clerk in the Treasury, and afterwards under-secretary of state.

The

Dure, cur tantâ in Veneris ministras  
Æstuas irâ? posito furore  
Huc ades, multâ & prece te vocantem  
Gratior audi!

Nonne sat mœchas malè seriatas  
Urget infestis fera fors procellis?  
Adderis quid tu ulterior puellis

Causa doloris?

Incolunt, cheu! thalamos supernos,  
Nota quæ sedes fuerat Poëtis;  
Nec domum argento gravis, ut solebat,

Dextra revertit.

Nympha quæ nuper nîsîuit theatro,  
Nunc stat obscuro misera aspiportu,  
Supplici vellens tunicam rogatque  
Voce Lyæum.

Te voco rebus *Druriae* ruentis;  
Voce communi *Britanum* Juventus  
Te vocat, nunc ô! dare te benignum

Incipe votis.

Singulum tunc dona feret lupanar:  
Liberum mittet *Rosa* Lusitanum,  
Galliæ *Haywarda* et generosa mittet

Munera *Bacchi*.

Sive te forsan moveat libido,  
Aridis pellex requiescet ulnis,  
Callida effœtas renovare lento

Verbere vires.

The same poet, speaking of the exhilarating effects of Gin, which had just been an object of Parliamentary notice, has the following stanza:

Utilis mœchæ fuit & Poetæ;  
Sprevit hinc Vares Dolopum catervas,  
Mœcha *Gonsonum* tetricâ minantem  
Fronte laborem.

Thus, between the poet and the painter, the same of our harlot-hunting Justice is preserved. But as a slave anciently rode in the same chariot with the conqueror, the memory of a celebrated street-robber will descend with that of the magistrate to posterity. *James Dalton's* wig-box being placed on the tester of the Harlot's bed. Sir

*John*

The familiarity of the subject, and the propriety of its execution, made the "Harlot's Progress" tasted by all ranks of people. Above twelve hundred names were entered in his subscription-book. It was made into a pantomime, and represented on the stage. Fan-mounts were likewise engraved, containing miniature representations of all the six plates. These were usually printed off with red ink, three compartments on one side, and three on the other.

The ingenious Abbé *Du Bos* has often complained, that no history painter of his time went through a series of actions, and thus, like an historian, painted the successive fortune of an hero, from the cradle to the grave. What *Du Bos* wished to see done, *Hogarth* performed. He launches out his young adventurer a simple girl upon the town, and conducts her through all the vicissitudes of wretchedness to a premature death. This was painting to the understanding and to the heart; none had ever before made the pencil subservient to the purposes of morality and instruction; a book like this is fitted to every foil and every observer, and he that runs may read. Nor was the success of *Hogarth* confined to his persons. One of his excellences consisted in what may be termed the furniture of his pieces; for as in sublime

*John Goussier* died January 9, 1765. He was remarkable for the charges which he used to deliver to the grand juries. Three of them were published in 1728. His name is also preserved in Mr.

*Pope's Works*:

"Talkers I've learn'd to hear; *Motteaux* I knew;

"*Henley* himself I've heard, and *Budgel* too.

"The Doctor's wormwood style, the hush of tongues

"A pedant makes, the storm of *Goussier's* lungs."

Fourth Sat. of Dr. *Doone* versified.

\* It was customary in *Hogarth's* family to give these fans to the maids.

and

and historical representations the fewer trivial circumstances are permitted to divide the spectator's attention from the principal figures, the greater is their force; so in scenes copied from familiar life, a proper variety of little domestic images contributes to throw a degree of verisimilitude on the whole. "The Rake's levee room," says Mr. *Walpole*, "the nobleman's dining-room, the apartments of the husband and wife in *Marriage à la mode*, the Alderman's parlour, the bed-chamber, and many others, are the history of the manners of the age."

The "*Rake's Progress*" (published in 1735, and sold at *Hogarth's* house, the *Golden-Head* in *Leicester-Fields*) though "perhaps superior, had not," as Mr. *Walpole* observes, "so much success from want of novelty; nor is the print of the arrest equal in merit to the others."

"The curtain, however," says he, "was now drawn aside, and his genius stood displayed in it's full lustre. From time to time our artist continued to give those works that should be immortal, if the nature of his art will allow it. Even the receipts for his subscriptions had wit in them. Many of his plates he engraved himself, and often expunged faces etched by his assistants when they had not done justice to his ideas. Not content with shining in a path untrodden before, he was ambitious of distinguishing himself as a painter of history;" and in 1736 presented to the hospital of *St. Bartholomew*, of which he was then appointed governor, a picture of the *Pool of Bethesda*. "But the genius that had entered so feelingly into the calamities and crimes of familiar life, deserted him in a walk that called for

\* *Hogarth* has since attempted to improve it. See the Catalogue.

"dignity



“dignity and grace. The burlesque turn of his  
 “mind mixed itself with the most serious subjects.  
 “In the *Pool of Bethesda*, a servant of a rich ulce-  
 “rated lady beats back a poor man that sought  
 “the same celestial remedy : and in his *Danae*, the  
 “old nurse tries a coin of the golden shower with  
 “her teeth, to see if it is true gold. Both cir-  
 “cumstances are justly thought, but rather too  
 “ludicrous. It is a much more capital fault that  
 “*Danae* herself is a mere nymph of *Drury*. He  
 “seems to have conceived no higher degree of  
 “beauty.” Dr. *Parsons* also, in his *Lectures on*  
*Physiognomy*, 4to. p. 58, says, “Thus yielded  
 “*Danaë* to the Golden Shower, and thus was her  
 “passion painted by the ingenious Mr. *Hogarth*.”  
 Query, where is this picture?

The novelty and excellence of *Hogarth's* per-  
 formances soon tempted the needy artist and  
 print-dealer to avail themselves of his designs\*, and  
 rob him of the advantages which he was entitled  
 to derive from them. This was particularly the  
 case with “*The Midnight Conversation*,” “*The*  
 “*Rake's*” and “*Harlot's Progresses*,” and others  
 of his early works. To put a stop to depredations  
 like these on the property of himself and others,  
 and to secure the emoluments resulting from his  
 own labours, as Mr. *Walpole* observes, he applied  
 to the legislature, and obtained an act of par-  
 liament, 8 *George II.* chap. 38, to vest an ex-  
 clusive right in designers and engravers, and to  
 restrain the multiplying of copies of their works  
 without the consent of the artist. This statute  
 was drawn by his friend Mr. *Huggins*, who took for  
 his model the eighth of *Queen Anne*, in favour of

\* He bought up great quantities of the copies of his works ;  
 and they still remain in possession of his widow.

literary property; but it was not so accurately executed as entirely to remedy the evil; for, on a cause founded on it, which came before Lord *Hardwicke* in Chancery, that excellent Lawyer determined that no assignee, claiming under an assignment from the original inventor, could take any benefit by it. *Hogarth*, immediately after the passing the act, published a small print, with emblematic devices, and the following inscription expressing his gratitude to the three branches of the legislature:

“ In humble and grateful acknowledgment  
Of the grace and goodness of the LEGISLATURE,  
Manifested  
In the ACT of PARLIAMENT for the Encouragement  
Of the Arts of Designing, Engraving, &c.  
Obtained  
By the Endeavours, and almost at the sole Expence  
Of the Designer of this Print in the Year 1735;  
By which  
Not only the Professors of those Arts were rescued  
From the Tyranny, Frauds, and Piracies  
Of Monopolizing Dealers,  
And legally entitled to the Fruits of their own Labours;  
But Genius and Industry were also prompted  
By the most noble and generous Inducements to exert themselves,  
Emulation was excited;  
Ornamental Compositions were better understood;  
And every Manufacture, where Fancy has any Concern,  
Was gradually raised to a Pitch of Perfection before unknown;  
Insomuch, that those of GREAT-BRITAIN  
Are at present the most Elegant  
And the most in Esteem of any in EUROPE.”

This plate he afterwards made to serve for a receipt for subscriptions to “ three prints, representing the  
“ polling for members for parliament, canvassing

"for votes, and chairing the members." After Mr. *Hogarth's* death, the legislature, by Stat. 7 Geo. III. chap. 38. granted to his widow a further exclusive term of twenty years in the property of her husband's works.

In 1736 he had the honour of being distinguished in a masterly poem of a congenial Humourist. The Dean of *St. Patrick's*, in his "Description of the Legion Club," after portraying many characters in all the severity of the most pointed satire, exclaims,

"How I want thee, humorous *Hogarth*!

"Thou, I hear, a pleasant rogue art!

"Were but you and I acquainted,

"Every monster should be painted;

"You should try your graving tools

"On this odious group of fools;

"Draw the beasts as I describe them,

"From their features, while I gibe them

"Draw them like, for I assure ye,

"You will need no caricature.

"Draw them so, that we may trace

"All the soul in every face."

An elegant compliment was soon after paid to Mr. *Hogarth* by Mr. *Somerville*, the author of *The Chace*, who dedicates his *Hobbinol* to him as to "the greatest master in the burlesque way." Yet Mr. *Fielding*, in the Preface to *Joseph Andrews*, says, "He who should call the ingenious *Hogarth* a burlesque painter, would, in my opinion, do him very little honour," for sure it is much easier, much less the subject of admiration, to paint a man with a nose, or any other feature of a preposterous size, or to expose him in some absurd or monstrous attitude, than to express the affections of men on canvas. It hath been

D

"thought

“thought a vast commendation of a painter, to  
 “say his figures seem to breathe; but surely  
 “it is a much greater and nobler applause, that  
 “they appear to think.”

Mr. Vincent Bourne, that classical ornament of  
*Westminster School*, addressed the following copy of  
 hendecasyllables

Ad GULIELMUM HOGARTH, *Παράκλησις*.

“QUI mores hominum improbos, ineptos,

“Incidis, nec ineleganter, æri,

“Derisor lepidus, sed & severus,

“Corrector gravis, at nec invenustus;

“Seu pingis meretricios amores,

“Et scenas miserae viceque vitæ;

“Ut tentat pretio rudem puellam

“Corruptrix anus, impudens, obesa;

“Ut se vix reprimit libidinofus

“Scortator, veneri paratus omni

“Seu describere vis, facere censor,

“Bacchanalia fera protrahentes

“Ad confinia crastina diei,

“Fractos cum cyathis tubos, matellam

“Non plenam modò sed superfluentem,

“Et fortem validumque combibonem

“Latantem super amphorâ repleta;

“Jucundissimus omnium ferèris,

“Nullique artificum secundus, ætas

“Quos præsens dedit, aut dabit futura.

When Caricatura is in painting, says Mr. Fielding, Burlesque is  
 in writing; and in the same manner the comic writer and painter  
 correlate to each other. And here I shall observe, that as in the  
 former the painter seems to have the advantage; so it is in the latter  
 infinitely on the side of the writer: for the Monstrous is much easier  
 to paint than describe, and the Ridiculous to describe than paint.  
 And though perhaps this latter species doth not in either science so  
 strongly affect and agitate the muscles as the other; yet it will be  
 owned, I believe, that a more rational and useful pleasure arises to us  
 from it.

thought

Q

“Macte



"Maecenas, eja age, maecenas amicus  
 "Virtuti: vitisque quod notaris,  
 "Pergas pingere, & exhibere coram.  
 "Censura utilior tua aequiorque  
 "Omni vel satirarum acerbitate,  
 "Omni vel rigidissimo cachinno."

In 1745, *Hogarth* sold about twenty of his capital pictures by auction; and in the same year acquired additional reputation by the fix prints of *Marriage à la Mode*, which may be regarded as the ground-work of a novel called "The Marriage Act," by Dr. *Sheddere*, and of "The Clandestine Marriage." In the prologue to that excellent comedy, Mr. *Garrick* thus handsomely expressed his regard for the memory of his friend:

"Poets and painters, who from nature draw  
 "Their best and richest stores, have made this  
 "law:  
 "That each should neighbourly assist his brother,  
 "And steal with decency from one another.  
 "To-night, your matchless *Hogarth* gives the  
 "thought,  
 "Which from his canvas to the stage is brought.  
 "And who so fit to warm the poet's mind;  
 "As he who pictur'd morals and mankind;  
 "But not the same their characters and scenes;  
 "Both labour for one end, by different means:  
 "Each, as it suits him, takes a separate road,  
 "Their one great object, *Marriage à la Mode*!  
 "Where titles deign with cits to have and hold;  
 "And change rich blood for more substantial  
 "gold!

"And honour'd trade from interest turns aside,  
 "To hazard happiness for titled pride.

" The painter dead, yet still he charms the eye;  
 " While *England* lives, his fame can never die;  
 " But he, ' who struts his hour upon the stage,'  
 " Can scarce extend his fame for half an age;  
 " Nor pen nor pencil can the actor save,  
 " The art, and artist, share one common grave\*."

*Hogarth* had projected a *Happy Marriage*, by way of counterpart to his *Marriage à la Mode*. A design for the first of his intended six plates he had sketched out in colours; and the following is as accurate an account of it as could be furnished by a gentleman who, long ago, enjoyed only a few minutes sight of so imperfect a curiosity.

The time supposed was immediately after the return of the parties from church. The scene lay in the hall of an antiquated country mansion. On one side, the married couple were represented sitting. Behind them was a group of their young friends of both sexes, in the act of breaking bride-cake over their heads. In front appeared the father of the young lady, grasping a bumper, and drinking, with a seeming roar of exultation, to the future happiness of her and her husband. By his side was a table covered with refreshments. Jollity rather than politeness was the designation of his character. Under the screen of the hall, several rustic musicians in grotesque attitudes, together with servants, tenants, &c. were arranged. Through the arch by which the room was entered, the eye was led along a passage into the kitchen, which afforded a glimpse of sacerdotal luxury.

\* This thought, however, is adopted from *Colley Cibber's Apology for his own Life*.

Before the dripping-pan stood a well-fed divine \*, in his gown and cassock, with his watch in his hand, giving directions to a cook, dressed all in white, who was employed in basting a haunch of venison.

Among the faces of the principal figures, none but that of the young lady was completely finished. *Hogarth* had been often reproached for his inability to impart grace and dignity to his heroines. The bride was therefore meant to vindicate his pencil from so degrading an imputation. The effort, however, was unsuccessful. The girl was certainly pretty; but her features, if I may use the term, were uneducated. She might have attracted notice as a chambermaid, but would have failed to extort applause as a woman of fashion. The parson, and his culinary associate, were more laboured than any other parts of the picture. It is natural for us to dwell longest on that division of a subject which is most congenial to our private feelings. The painter sat down with a resolution to delineate beauty improved by art; but seems, as usual, to have deviated into meanness; or could not help neglecting his original purpose, to luxuriate in such ideas as his situation in early life had fitted him to express. He found himself,

\* "I remember," says a correspondent to whom this description has been shewn, "a gentleman, a clergyman, described to me this picture at the time; and I very well remember he said the parson was pouring out the coffee. Is the scene of the clergyman full-dressed harging over the dripping-pan at all in character even for moderate life? But the question is, whether an happy marriage, which offers an idea of tranquillity, &c. is properly represented by a father roaring out an health, and a parson, &c. This accounts for *Hogarth's* not persevering in his plan; it is not a subject for such a pencil. In *Colley's* 'Marriage,' the bride at breakfast next morn dropping in the lump of sugar, is saying all that could be said, and how little is that all!"

in short, out of his element in the parlour, and therefore hastened, in quest of ease and amusement, to the kitchen fire! It must be allowed, that such a painter, however excellent in his walk, was better qualified to represent the vicious parent, than the royal preserver of a foundling.

The sketch already described was made after the appearance of *Marriage à la Mode*, and many years before the artist's death. Why he did not persevere in his plan, during such an interval of time, we can only guess. It is probable that his undertaking required a longer succession of images relative to domestic happiness, than had fallen within his notice, or courted his participation. *Hogarth* had no children; and though the nuptial union may be happy without them, yet such happiness will have nothing picturesque in it, and we may observe of this truly natural and faithful painter, that he rarely ventured to exhibit scenes with which he was not perfectly well acquainted.

Let us, however, more completely obviate an objection that may be raised against the propriety of the foregoing criticism. Some reader may urge, that perhaps, all circumstances considered, a wedding celebrated at an old mansion-house in the country, did not require the appearance of consummate beauty, refined by the powers of education. The remark has seeming justice on its side; but *Hogarth* had previously avowed his intent to exhibit a perfect face, divested of vulgarity; and succeeded so well, at least in his own opinion, that he carried the canvas, of which we are now speaking, in triumph to Mr. *Garrick*, whose private strictures on it coincided with those of the person who furnishes this additional confirmation of our painter's notorious



rious ignorance in what is styled—**THE GRACEFUL**. From what I have been told concerning a design for a previous compartment belonging to the same story, there is little reason to lament the loss of it. It contained no appeal either to the fancy or to the heart. An artist, who, representing the marriage ceremony in a chapel, renders the clerk, who lays the hassocks, the principal figure in it, may at least be taxed with want of judgement.

Soon after the peace of *Aix la Chapelle*, he went over to *France*, and was taken into custody at *Calais*, while he was drawing the gate of that town, a circumstance which he has recorded in his picture, intituled, “O the Roast Beef of *Old England!*” Published *March 26, 1749*. He was actually carried before the governor as a spy, and, after a very strict examination, committed a prisoner to *Gransire*, his landlord, on his promising that *Hogarth* should not go out of his house till it was to embark for *England*. This account he himself gave to his friend *Mr. Gostling* at *Canterbury*, at whose house he lay the night after his arrival.

Soon after this period he purchased a house at *Chiswick*; where, having now sacrificed enough to his fame and fortune, he usually passed the greatest part of the summer season, yet not without visiting occasionally his house in *Leicester Fields*.

In 1753, he appeared to the world in the character of an author, and published a quarto volume, intituled, “*The Analysis of Beauty*, written with a view of fixing the fluctuating Ideas of Taste.” In this performance he shews, by a variety of examples, that a curve is the line of beauty, and that round swelling figures are most pleasing to the eye; and the truth of his opinion

opinion has been countenanced by subsequent writers on the subject.

In this work, the leading idea of which was hieroglyphically thrown out in a frontispiece to his works in 1745, he acknowledges himself indebted to his friends for assistance, and particularly to one gentleman for his corrections and amendments of at least a third part of the *wording*. This friend, I am assured, was Dr. Benjamin Hoadly the physician, who carried on the work to about a third part, Chap. IX. and then through indisposition declined the friendly office with regret. Mr. Hogarth applied to his neighbour, Mr. Ralph; but it was impossible for two such persons to agree, both alike vain and positive\*. He proceeded no farther than about a sheet, and they then parted friends, and seem to have continued such. In the *Estimate of the manners and principles of the times*, vol. I. p. 47, published in 1757 by Dr. Brown, that author pays a compliment to Mr. Hogarth's genius. Mr. Ralph, animadverting on the work, amongst other things says, "It is happy for Mr. Hogarth, in my humble opinion, that he is brought upon the stage in such company, rather for the sake of fastening some additional abuse upon the public, than of bestowing any special grace upon him. Neither the comic pencil, nor the serious pen of our ingenious countrymen (so the Existimator or Appraiser's Patent of Allowance runs) have been able to keep alive the taste of Nature or of Beauty. For where he has chosen to be a niggard of his acknowledgments, every

If the testimony of an enemy may be credited, Mr. Ralph was of all men the least qualified for the assistance of which Mr. Hogarth stood in need. See *Scriblerus on the Dunciad*, III. 163.

“ other man would chuse to be a prodigal : Ne-  
 “ ture had played the *Proteus* with us, had in-  
 “ vited us to pursue her in every shape, but had  
 “ never suffered us to overtake her : Beauty all  
 “ had been smitten with, but nobody had been  
 “ able to assign us a rule by which it might be  
 “ defined : This was Mr. *Hogarth's* task ; this is  
 “ what he has succeeded in ; composition is at  
 “ last become a science ; the student knows what  
 “ he is in search of ; the connoisseur what to  
 “ praise ; and fancy and fashion, or prescription,  
 “ will usurp the hacknied name of taste no more.  
 “ So that, whatever may be said in disparage-  
 “ ment of the age on other accounts, it has more  
 “ merit and honour to claim on this, than any  
 “ which preceded it. And I will venture for  
 “ once to prophesy from the improvements al-  
 “ ready manifested, that we shall have the arts of  
 “ designing to value ourselves upon, when all our  
 “ ancient virtues are worn out.”

The kind office of superintending the publica-  
 tion was taken up by Dr. *Morell*, who went through  
 the remainder of the book \*. The preface was  
 in like manner corrected by the Rev. Mr. *Townley*.  
 The family of *Hogarth* rejoiced when the last  
 sheet of the *Analysis* was printed off ; as the fre-  
 quent disputes he had with his coadjutors in the  
 progress of the work did not much harmonize  
 his disposition.

A German translation of this work was printed  
 at *Berlin* in 1754 ; and an *Italian* one at *Leghorn*

\* Dr. M. once observed on this subject, “ In the 13th chapter  
 “ I was somewhat puzzled with the *flat* and *round*, or the *concave*  
 “ and *convex*, appearing the reverse ; till the sun happily shining  
 “ in upon the cornice, I had a fair example of what he intended  
 “ to express. In the next chapter, with regard to *colouring*, if I  
 “ satisfied *him*, I was not satisfied *myself* with his peculiar principles ;  
 “ nor could I relish his laying the blame on the *colourmen*.”

in 1761, 8vo, dedicated "All' illustrissime Signora Diana Molineux, Dama Inglese."

"This book," Mr. *Walpole* observes, "had many sensible hints and observations, but it did not carry the conviction, nor meet the universal acquiescence he expected. As he treated his contemporaries with scorn, they triumphed over this publication, and irritated him to expose him. Many wretched burlesque prints came out to ridicule his system. There was a better answer to it in one of the two prints that he gave to illustrate his hypothesis. In the ball, had he confined himself to such outlines as compose awkwardness and deformity, he would have proved half his assertion; but he has added two samples of grace in a young lord and lady, that are strikingly stiff and affected. They are a *Bath* beau and a county beauty."

*Hogarth* had one failing in common with most people, who attain wealth and eminence without the aid of liberal education. He affected to despise every kind of knowledge which he did not possess. Having established his fame with little or no obligation to literature, he either conceived it to be needless, or decried it because it lay out of his reach. His sentiments, in short, resembled those of *Jack Cade*, who pronounced sentence on the clerk of *Cbatham*, because he could write and read. Till, in evil hour, this celebrated artist commenced an author, and was obliged to employ the friends already mentioned to correct his *Analysis of Beauty*, he did not seem to have discovered that even spelling was a necessary qualification; and yet he had ventured to ridicule\*

\* It is so extraordinary for an illiterate person to ridicule the want of spelling, that this might probably be a real blunder. T. E.



the late Mr. *Rich*'s deficiency as to this particular, in a note which lies before the Rake, whose play is refused while he remains in confinement for debt. Previous to the time of which we are now speaking, one of our artist's common topics of declamation, was the uselessness of books to a man of his profession. In *Beer-street*, among other volumes consigned by him to the pastry-cook, we find *Turnbull on ancient Painting*, a treatise which *Hogarth* should have been able to understand, before he ventured to condemn. *Garrick* himself, however, was not more ductile to flattery. A word in favour of *Sigismunda* might have commanded a proof print, or forced an original sketch out of our artist's hands. The furnisher of this remark owes one of his scarcest performances to the success of a compliment, which might have stuck even in *Sir Goldfrey Kneller's* throat.

With Dr. *Hoadly*, the late worthy Chancellor of *Winchester*, Mr. *Hogarth* was always on terms of the strictest friendship, and frequently visited him at *Winebester*, *St. Cross*, and *Alresford*. It is well known, that Dr. *Hoadly's* fondness for theatrical exhibitions was so great, that no visitors were ever long in his house before they were solicited to accept a part in some interlude or other. He himself, with *Garrick* and *Hogarth*, once performed a laughable parody on the scene in *Julius Caesar*, where the Ghost appears to *Brutus*. *Hogarth* personated the spectre; but so unretentive was his memory, that, although his speech consisted only of two lines, he was unable to get them by heart. At last they hit on the following expedient in his favour. The verses he was to deliver were written in such large letters, on the outside of an illuminated paper's lantern, that he could read them when he entered

with it in his hand on the stage. *Hogarth* painted a scene on this occasion, representing a futling booth, with the *Duck of Cumberland's* head by way of sign. He also prepared the play-bill with characteristic ornaments. The original drawing is still preserved, and we could wish it were engraved, as the slightest sketch from the design of so grotesque a painter would be welcome to the collectors of his works.

*Hogarth* was also the most absent of men. At table he would sometimes turn round his chair as if he had finished eating, and as suddenly would return it, and fall to his meal again. I may add, that he once directed a letter to Dr. *Hoadly*, thus, —“ To the Doctor at *Chelsea*.” This epistle, however, by good luck, did not miscarry, and was preserved by the late Chancellor of *Winchester*, as a pleasant memorial of his friend's extraordinary inattention.

Mr. *Walpole*, in the following note, page 69, is willing to expose the indelicacy of the *Flemish* painters, by comparing it with the purity of *Hogarth*. “ When they attempt humour,” says our author, “ it is by making a drunkard vomit; they take “ evacuations for jokes; and when they make us “ sick, think they make us laugh. A boor hug- “ ging a frightful frow is a frequent incident, “ even in the works of *Teniers*.” Shall we proceed to examine whether the scenes painted by our countryman are wholly free from the same indelicacies? In one plate of *Hudibras*, where he encounters a *Skimmington*, a man is making water against the end of a house, while a taylor's wife is most significantly attending to the dirty process. In another plate to the same work, a boy is pissing into the shoe of *Ralpho*, while the widow is standing by.

by. Another boy in the *Enraged Musician* is easing nature by the same mode, and a little miss is looking earnestly on the operation. In the *March to Finchley*, a diseased soldier has no better employment, and a woman is likewise staring at him out of a window. Was this occurrence delicate or precious enough to deserve such frequency of repetition? In the burlesque *Paul before Felix*, when the High Priest applies his fingers to his nose, we have reason to imagine that his manœuvre was in consequence of some offensive escape during the terrors of the proconsul of *Judea*, who, as he is here represented, conveys no imperfect image of our late Lord Mayor, at the time of the riots in *London*. Can any man be said to have discountenanced an idea which he keeps alive by imitation?—But we forbear to dwell any longer on so disgusting a circumstance, begging leave only to ask whether the canvas of *Teniers* exhibits nastier objects than those of the woman cracking a louse between her nails in the fourth plate of the *Harlot's Progress*; a *Scotch* bag-piper catching another in his neck while he is performing at the Election feast; *Aurora* doing the same kind office for a *Syren*, in the *Strollers*, &c.; the old toothless *French* beldams, slobbering (*Venus* forbid we should call it kissing) each other in the comic print entitled *Noon*; the chamber-pot emptied on the Free Mason's head, in the *Rejoicing Night*; the boy's occupation in *The Oratory*; or the *Lilliputians* giving a clyster to *Gulliver*? Let us now try how far some of the compositions of *Hogarth* have befriended the cause of modesty \*. In the *Harlot's Progress*,  
 Plate

\* To talk of Mr. *Hogarth's* regard for decorum, is like Mr. *Tyrbitt's* talking of *Chaucer's* in respect of *Boccace*. I never read *Boccace*; but I venture to say, that such tales as the two *Oxford Scholars* (which  
 2 the

Plate VI. we meet with a paw ecclesiastick by no means busied in a manner suitable to the purity of its owner's function. *Hogarth* indeed, in three different works, has delineated three clergymen; the one as a drunkard; the second as a glutton; and the third as a whore-master. He who, in the eyes of the vulgar, would degrade our professors of religion, deserves few thanks from society. In the *Rake's Progress*, Plate the last, how is the hand of the ideal potentate employed, while he is gazing with no very modest aspect on a couple of young women who pass before his cell numbered 55? And to what particular object are the eyes of the said females supposed to be directed? May we address another question to the reader? Is the "smile of *Socrates*," or the "benevolence of the designer," very distinguishable in the half dozen last instances? It has been observed indeed by physiognomists, that the smile of the real *Socrates* resembled the grin of a satyr; and perhaps a few of the particulars here alluded to, as well as the prints entitled BEFORE and AFTER, ought to be considered as a benevolence to speculative old maids, or misses not yet enfranchised from a boarding-school. Had this truly sensible critic, and elegant writer, been content to observe, that such gross circumstances as form the chief subject of *Flemish* pictures, are only incidental and subordinate in those of our artist, the remark might have escaped reprehension. But perhaps he who has told us that "*St. Paul's* hand was once improperly placed before the wife

the grave Mr. Baker quarrelled with *Hearne* in order to make them *Cantabs*) and that of *January and May*, never were presented to such a company as the *Priores*, &c. T. F.

and (what is more) never I remember to have seen any of your *Hand* (meaning *Hand*) ever since I saw it. I am, Sir, your most obedient servant, "of



"of *Felix*," should not have suffered more glaring insults of decency to pass without a censure. On this occasion, though I may be found to differ from Mr. *Walpole*, I am ready to confess how much regard is due to the opinions of a gentleman whose mind has been long exercised on a subject which is almost new to me; especially when I recollect that my present researches would have had no guide, but for the lights held out in the last volume of the *Anecdotes of Painting in England*.

A specimen of *Hogarth's* propensity to merriment, on the most trivial occasions, is observable in one of his cards requesting the company of a friend to dine with him. Within a circle, to which a knife and fork are the supporters, the written part is contained. In the center of it is drawn a pye; and the invitation of our artist concludes with the following sport on three of the Greek letters—to *Eta Beta Pi*. The rest of the inscription is not very accurately spelt. A quibble by *Hogarth* is surely as respectable as a conundrum by *Swift*.

"Some nicer virtuosi have remarked, that in the serious pieces, into which *Hogarth* has deviated from the natural bias of his genius, there are some strokes of the ridiculous discernible, which suit not with the dignity of his subject. In his *PREACHING OF ST. PAUL*, a dog snarling at a cat\*; and in his *PHARAOH'S DAUGHTER*, the figure of the infant Moses, who

\* The cat spitting at the dog is a circumstance in the fourth plate of *Industry and Idleness*, where it is naturally introduced. The dog attends on a porter who is bringing in goods; and the warehouse cat, who considers this animal as an invader, is preparing to defend her person and premises.

"expresses

" expresses rather archness than timidity, are al-  
 " ledged as instances, that this artist, unrivalled  
 " in his own walk, could not resist the impulse of  
 " his imagination towards drollery. His picture,  
 " however, of *Richard III.* is pure and un-  
 " mixed, without any ridiculous circumstances,  
 " and strongly impresses terror and amazement."  
 As these observations are extracted from the *first*  
 edition of Dr. *Warton's* " *Essay on the Genius and*  
 " *Writings of Pope,*" it would be uncandid if we  
 did not accompany them with the following note  
 from a subsequent edition of that valuable work:  
 " The author gladly lays hold of the opportunity  
 " of this third edition of his work, to confess a  
 " mistake he had committed with respect to two  
 " admirable paintings of Mr. *Hogarth*, his *PAUL*  
 " *PREACHING*, and his *INFANT MOSES*; which,  
 " on a closer examination, are not chargeable  
 " with the blemishes imputed to them. Justice  
 " obliges him to declare the high opinion he en-  
 " tertains of the abilities of this inimitable artist,  
 " who shines in so many different lights, and no  
 " such very dissimilar subjects; and whose works  
 " have more of what the ancients called the *ΗΘΟΣ*  
 " in them, than the compositions of any other  
 " Modern. For the rest, the author begs leave  
 " to add, that he is so far from being ashamed of  
 " retracting his error, that he had rather appear  
 " a *MAN OF CANDOR*, than the best *CRITIC* that  
 " ever lived."

In

\* When this ample, nay, redundant, apology by Dr. *Joseph*  
*Warton* first made its appearance, *Hogarth* was highly delighted  
 with as much of it as he understood. But, not knowing the import  
 of the word *ΗΘΟΣ*, he hastened to his friends for information.  
 All, in their turn, sported with his want of skill in the learned  
 languages; first telling him it was Greek for one strange thing,  
 and

In one of the early exhibitions at *Spring Gardens*, a very pleasing small picture by *Hogarth* made its first appearance. It was painted for the Earl of *Charlemont*, in whose collection it remains. It was intituled, *Picquet, or Virtue in Danger*, and shews us a young lady, who, during a *tête-à-tête*, had just lost all her money to a handsome officer of her own age. He is represented in the act of returning her a handful of bank bills, with the hope of exchanging them for a softer acquisition, and more delicate plunder. On the chimney-piece are a watch-case and a figure of Time over it, with this motto—NUNC. *Hogarth* has caught his heroine during this moment of hesitation, this struggle with herself, and has marked her feelings with uncommon success. Wavering chastity, as in this instance, he was qualified to display; but the graceful reserve of steady and exalted virtue he would certainly have failed to express. He might have conveyed a perfect idea of such an *Iphigenia* as is described by Mr. *Hayley*, in one of the cantos of his beautiful poem on the *Triumphs of Temper*; but the dignity of the same female at the altar in *Tauris*, would have baffled the most vigorous efforts of his pencil.

In the “*Miser’s Feast*,” Mr. *Hogarth* thought proper to pillory Sir *Isaac Shard*, a gentleman proverbially avaricious. Hearing this, the son of

and then for another, so that his mind remained in a state of suspense; as, for aught he knew to the contrary, some such meaning might lie under these crooked letters, as would overset the compliments paid him in the former parts of the paragraph. No short time, therefore, had passed before he could determine whether he ought to retract or continue his charge against his adversary: but I think it was at last obliterated. For several months afterwards, however, poor *Hogarth* never praised his provision or his wine, without being asked what proportion of the HOOF he supposed to be in either.

Sir *Isaac*, the late *Isaac Pacatus Shard*\*, Esq; a young man of spirit, just returned from his travels, called at the painter's to see the picture, and, among the rest, asking the *Cicerone* whether that odd figure was intended for any particular person, on his replying that it was thought to be very like one Sir *Isaac Shard*, he immediately drew his sword, and flashed the canvas. *Hogarth* appeared instantly in great wrath; to whom Mr. *Shard* calmly justified what he had done, saying "that this was a very unwarrantable licence; " that he was the injured party's son, and that " he was ready to defend any suit at law;" which, however, was never instituted.

About 1757, his brother-in-law, Mr. *Thornhill*, resigned the place of King's serjeant-painter in favour of Mr. *Hogarth*; who soon after made an experiment in painting, which involved him in some disgrace. The celebrated collection of pictures belonging to Sir *Luke Schaub* was in 1758 sold by public auction†; and the admired picture of *Sigismunda* (purchased by Sir *Thomas Sebright* for 404l. 5s.) excited Mr. *Hogarth's* emulation.

" From a contempt of the ignorant virtuosi of the age," says Mr. *Walpole*, " and from indignation at the impudent tricks of picture-dealers, whom he saw continually recommending and vending vile copies to bubble-collectors, and from having never studied, indeed having seen, few good

\* A polite gentleman, of great learning, and much esteemed. He had some good pictures, and a very fine library, in the great house at *Peckham* (formerly inhabited by a Lord *Trevor*) which, together with a considerable estate there, was bequeathed to him by his aunt Mrs. *Hill*.

† See the names of the purchasers, and prices of this collection, in *Gent. Mag.* 1758, p. 225.

" pictures



“ pictures of the great *Italian* masters, he per-  
 “ suaded himself that the praises bestowed on  
 “ those glorious works were nothing but the effects  
 “ of prejudice. He talked this language till he  
 “ believed it; and having heard it often asserted,  
 “ as is true, that time gives a mellowness to co-  
 “ lours and improves them, he not only denied  
 “ the proposition, but maintained that pictures  
 “ only grew black and worse by age, not distin-  
 “ guishing between the degrees in which the pro-  
 “ position might be true or false. He went far-  
 “ ther: he determined to rival the ancients—and  
 “ unfortunately chose one of the finest pictures in  
 “ *England* as the object of his competition. This  
 “ was the celebrated *Sigismunda* of Sir *Luke Schaub*,  
 “ now in the possession of the Duke of *Newcastle*,  
 “ said to be painted by *Correggio*, probably by  
 “ *Furino*, but no matter by whom. It is impos-  
 “ sible to see the picture, or read *Dryden's* ini-  
 “ mitable tale, and not feel that the same soul  
 “ animated both. After many essays, *Hogarth* at  
 “ last produced his *Sigismunda*—but no more like  
 “ *Sigismunda*, than I to *Hercules*. Not to mention  
 “ the wretchedness of the colouring, it was the  
 “ representation of a maudlin strumpet just turned  
 “ out of keeping, and with eyes red with rage  
 “ and usquebaugh, tearing off the ornaments her  
 “ keeper had given her. To add to the disgust  
 “ raised by such vulgar expression, her fingers  
 “ were bloodied by her lover's heart\*, that lay be-  
 “ fore

\* He painted the heart from an injected one provided for him  
 by *Cesar Hawkins* the surgeon; and, on the authority of repeated  
 inspection, I venture to affirm, that the fingers of *Sigismunda* are  
 unstained with blood, and that neither of her hands is employed  
 in rending ornaments from her head, or any other part of her per-  
 son. In this instance *Mr. Walpole's* memory must have failed him,  
 as I am confident that his misrepresentation was undesign'd. It

"fore her, like that of a sheep's for her dinner".  
 "None of the sober grief, no dignity of sup-  
 "pressed anguish, no involuntary tear, no settled  
 "meditation on the fate she meant to meet, no  
 "amorous warmth turned holy by despair; in  
 "short, all was wanting that should have been  
 "there, all was there that such a story would  
 "have banished from a mind capable of conceiv-  
 "ing such complicated woe; woe so sternly felt,  
 "and yet so tenderly. *Hogarth's* performance  
 "was more ridiculous than any thing he had ever  
 "ridiculed. He set the price of 400 l. on it,  
 "and had it returned on his hands by the person  
 "for whom it was painted. He took subscrip-  
 "tions for a plate of it, but had the sense, at  
 "last, to suppress it. I make no more apology  
 "for this account than for the encomiums I have  
 "bestowed on him. Both are dictated by truth,  
 "and are the history of a great man's excellencies  
 "and errors. *Milton*, it is said, preferred his  
 "Paradise Regained to his immortal poem."

*Hogarth*, however, gave directions before his death  
 that the *Sigismunda* should not be sold under 500 l.  
 and, however he might have been mortified by  
*Churchill's* invective, and the coldness with which  
 the picture was received by the rest of the world †,

he is whispered (we know not with how much truth) that Mrs. H.  
 was hurt by this description of the picture, and that she returned  
 no thanks for the volume that contains it, when it was sent to  
 her as a present by its author. It should seem that she still  
 designs to dispose of this ill-fated performance, and thinks that  
 its reputation required no additional blast.

\* This circumstance was ridiculed in a grotesque print, called *A*  
*Harlot blubbering over a bullock's heart.* By *William Hogarth*.

† *Sigismunda*, however, though she missed of judicious admirers,  
 had, at least, the good fortune to meet with a flatterer in the late  
 ingenious Mr. *Robert Lloyd*, whose poem intitled *Genius, Envy,*  
*and Time*, addressed to *William Hogarth, Esq.* has the following  
 lines.

he never wholly abandoned his design of having a plate prepared from it, Finding abundant consolation

lines. *Time* is the speaker,

- " While *Sigismunda's* deep distress
- " Which looks the soul of wretchedness,
- " When I, with slow and softening pen,
- " Have gone o'er all the tints agen,
- " Shall urge a hold and proper claim
- " To level half the antient fame;
- " While future ages, yet unknown,
- " With critic air shall proudly own
- " Thy *Hogarth* feast of every chime
- " For humour keen, or strong sublime, &c."

It is but justice, on one hand, to add, that when *Lloyd* wrote this eulogium, he was not yet enlisted under the banners of faction; but impartiality, on the other hand, requires we should observe that, having, like *Hogarth*, seen few pictures by the best masters, he was treating of an art he did not understand.

The authors of the *Monthly Review* are of opinion, that Mr. *Walpole* speaks too contemptuously of *Sigismunda*, and that there is no ground for the insinuation that the person for whom it was painted thought meanly of it. " We have in our possession (say they) a letter to *Hogarth* from the noble person referred to, in which he expresses himself in the following terms:—*I really think the performance so striking and inimitable, that the constantly having it before one's eyes, would be often occasioning melancholy ideas to arise in one's mind, which, a curtain being drawn before it, would not diminish in the least.*" Surely this epistle, if genuine, was ironical. Or shall we suppose that, afterwards, his lordship only saw the picture through the disgusting medium of the price? Mr. *Wilkes's* opinion of the same piece will be best conveyed in his own words: " I will do Mr. *Hogarth* the justice to say, that he possesses the rare talent of gibbeting in colours, and that in most of his works he has been a very good moral satirist. His forte is there, and he should have kept it. When he has at any time deviated from his own peculiar walk, he has never failed to make himself perfectly ridiculous. I need only make my appeal to any one of his historical or portrait pieces, which are now considered as almost beneath all criticism. The favourite *Sigismunda*, the labour of so many years, the boasted effort of his art, was not human. If the figure had a resemblance of any thing ever on earth, or had the least pretence to meaning or expression, it was what he had seen, or perhaps made, in real life, his own wife in an agony of passion; but of what passion no connoisseur could guess. All his friends remember what tiresome discourses were held by him day after day about the transcendent merit of it, and how the great names of *Raphael*, *Vandyke*, and others, were made to yield the palm of beauty, grace, expression, &c. to him, for this long laboured, yet still uninteresting, single figure."

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An

solation in the flattery of self-love, he appealed from the public judgement to his own, and had actually talked with the celebrated Mr. *Hall* about the price of the engraving, which was to have been executed from a smaller painting\*, copied by himself from the large one. Death alone secured him from the contempt such obstinacy would have rivetted on his name. To express a sorrow like that of *Tancred's* daughter, few modern artists are fully qualified, if we except indeed Sir *Josua Reynolds*, with whose pencil Beauty in all her forms, and the passions in all their varieties, are equally familiar.

Since the preceding paragraph was written, the compiler of this pamphlet has seen an unfinished plate of *Sigismunda*, attempted after the manner of *Edelinck*, etched by Mr. *Basire*, but not bit-in, and

An old and intimate friend of Mr. *Hogarth*, who has been applied to for information, says, "His excellencies, as well as his foibles, are so universally known, that I cannot add to the former, and would not, if I could, to the latter. We should live in a very ill-natured world, if the whims and follies in a man's life were to be exposed, and his oddities and mistakes, *ubi plura nitent*, seriously condemned. But the unhappy affair of *Sigismunda* requires another madversion. And I will venture to say that even this *Sigismunda* would not have deserved so many hard things that have been said of it, if Mr. *Hogarth* had timely and properly observed the caution—*Manum de Tabulâ*. But it was so altered, upon the criticism of one Connoisseur or another, and especially when, relying no longer upon strength of genius, he had recourse to the feigned tears and fictitious woe of a female friend, that, when it appeared at the exhibition, I scarce knew it again myself, and from a passable picture it became little better than the wretched figure here represented. In my opinion, I never saw a finer resemblance of flesh and blood, while the canvas was warm, I mean *wet*, but like that of real flesh, as soon as it was chilled the beauty wore off. And this, he said, could not be helped, as no colours, but those of pure nature, as *ultramarine*, &c. would keep their natural brightness. But it is granted that colouring was not Mr. *Hogarth's* forte; and the subject we are upon is a disagreeable one."

\* The first sketch in oil for *Sigismunda*, as well as a drawing from the finished picture, is in the possession of Mr. *Ireland*. From the latter an engraving was designed.

from



from which consequently no proof can have been taken. The size of the plate is 18 inches by 16½. The outlines in general, and particularly of the face, were completed under the immediate direction of Mr. *Hogarth*\*. It was intended to be published by subscription†. The plate itself is still in the hands of Mr. *Basire*.

This unfortunate picture, which was the source of so much vexation to Mr. *Hogarth*, drew forth his poetical talents, and he gave vent to his anger in the following lines; which, as I know of no other specimen of his poetry‡, may serve to gratify the curiosity of the reader. The old adage *facit indignatio versum* seems not to have been realized in this splenetic effusion, which is intituled “An

\* At the Club of Artists, it was not unusual to reproach *Hogarth* with want of due attention to the ancients, whom he always affected to despise. It accidentally happened that Mr. *Basire*, whilst this plate was in hand, was employed likewise in engraving, for the Society of Antiquaries, two plates of an antique bronze from the collection of Mr. *Hollis*, so remarkably grotesque, that Mr. *Hogarth* very readily consented that his plate should be postponed, and declared, “he could not have imagined that the Ancients had possessed so much humour.”

† Some subscriptions were actually received, and the money returned. The munificent Mr. *Hollis*, who was one of the subscribers, refused to take back what he had paid; and it was given by Mr. *Basire* to a public charity.

‡ Two other little pieces are ascribed to him; the distich under the subscription-ticket for his *Sigismunda*, 1761,

“To Nature and Yourself appeal;

“Nor learn of others how to feel.”

And the following well-known Epigram:

“Your servant, Sir,” says surly *Quin*;

“Sir, I’m yours,” replies *Macklin*.

“Why, you’re the very *Jew* you play,

“Your face performs the task well.”

“And you are *Sir John Brute*, they say,

“And an accomplish’d *Mackwell*.”

Says *Rich*, who heard the sneering elves,

And knew their horrid hearts,

“Acting too much your very selves,

“You overdo your parts.”

“Epistle

" Epistle to a Friend," occasioned by Sir *Richard Grosvenor* (now Lord) returning the picture of *Sigismunda* on the author's hands :

" To your charge, the other day  
 " About my picture and my pay,  
 " In metre I've a mind to try,  
 " One word by way of a reply.  
 " 'To risque, you'll own, 'twas most absurd,  
 " Such labour on a rich man's word ;  
 " To lose at least an hundred days  
 " Of certain gain, for doubtful praise ;  
 " Since living artists ne'er were paid ;  
 " But then, you know, it was agreed,  
 " I should be deem'd an artist dead. }  
 " Like *Raphael, Rubens, Guido Renè,*  
 " This promise fairly drew me in ;  
 " And having laid my pencil by,  
 " What painter was more dead than I ?  
 " But dead as *Guido* let me be,  
 " Then judge, my friend, 'twixt him and me.  
 " If merit crowns alike the piece \*,  
 " What treason to be like in price ; }  
 " Because no copied line you trace,  
 " 'The picture can't be right, you're sure ;  
 " But say, my critic connoisseur,  
 " Moves it the heart as much or more  
 " Than picture ever did before ?  
 " This is the painter's truest test,  
 " And this Sir *Richard's* † self confess'd.  
 " Nay, 'tis so moving, that the knight  
 " Can't even bear it in his sight ;  
 " Then who would tears so dearly buy,  
 " As give four hundred pounds to cry ?

\* See above, p. 42.

† Sir *Richard Grosvenor*, the present Lord.

"I own he chose the prudent part,

"Rather to break his word than heart;

"And yet, methinks, 'tis ticklish dealing,

"With one so delicate—in feeling.

"However, let the picture rust,

"Perhaps time's price-enhancing dust,

"As statues moulder into earth,

"When I'm no more, may mark its worth;

"And future connoisseurs may rise,

"Honest as ours, and full as wise,

"To puff the piece and painter too,

"And make me then what *Guido's* now."

"The last memorable event in our artist's life,"

as *Mr. Walpole* observes, "was his quarrel with

"*Mr. Wilkes*; in which, if *Mr. Hogarth* did not

"commence direct hostilities on the latter, he at

"least obliquely gave the first offence, by an at-

"tack on the friends and party of that gentleman.

"This conduct was the more surprizing, as he

"had all his life avoided dipping his pencil in

"political contests, and had early refused a very

"lucrative offer that was made to engage him in

"a set of prints against the head of a court-

"party. Without entering into the merits of

"the cause, I shall only state the fact. In Sep-

"tember 1762, *Mr. Hogarth* published his print

"of *The Times*. It was answered by *Mr. Wilkes*

"in a severe *North Briton*. On this the painter

"exhibited the caricatura of the writer. *Mr.*

"*Churchill*, the poet, then engaged in the war,

"and wrote his *Epistle to Hogarth*, not the

"brilgiteft of his works, and in which the se-

"vere ft ftrokes fell on a defect that the painter

"had

" had neither caused nor could amend—his age\* ;  
 " and which, however, was neither remarkable  
 " nor decrepid; much less had it impaired his  
 " talents, as appeared by his having composed  
 " but six months before one of his most capital  
 " works, the satire on the Methodists." In re-  
 " venge for this epistle, *Hogarth* caricatured  
 " *Churchill*, under the form of a canonical Bear,  
 " with a club and a pot of porter—*et vitula tu*  
 " *dignus*—*Et hic*—never did two angry men of  
 " their abilities throw mud with less dexterity."

The concluding observation of *Mr. Walpole* is  
 mortifyingly true. It may be amusing to compare  
 the account given of this squabble, which long  
 engrossed the attention of the town, with the nar-  
 rative of it printed by *Mr. Wilkes*. That gentle-  
 man states the circumstances of it in the following  
 manner:

" *Mr. Hogarth* was one of the first, who, in  
 " the paper war begun by Lord *Burd* on his ac-  
 " cession to the treasury, sacrificed private friend-  
 " ship at the altar of party madness. In 1762;  
 " the Scotch minister took a variety of hirelings  
 " into his pay, some of whom were gratified with  
 " pensions, others with places and reversions.

" *Mr. Hogarth* was only made *serjeant-painter* to  
 " his Majesty, as if it was meant to insinuate to  
 " him, that he was not allowed to paint any thing  
 " but the wainscot of the royal apartments. The  
 " term means no more than *house-painter*, and

\* For this the Satirist apologizes in the conclusion of his poem:

" But let not Youth, to insolence allied,  
 " In heat of blood, in full career of pride,

" Possess'd of *GENIUS*, with unhallow'd rage,  
 " Mock the infirmities of rev'rend age.

" The greatest *GENIUS* to this Fate may bow;  
 " *REYNOLDS*, in time, may be like *HOGARTH* no w."

" the



“ the nature of the post confined him to that business. He was not employed in any other way. A circumstance can scarcely be imagined more humiliating to a man of spirit and genius, who really thought that he more particularly excelled in *portrait-painting*.

“ The new minister had been attacked in a variety of political papers. *The North Briton* in particular, which commenced the week after *The Briton*, waged open war with him. Some of the numbers had been ascribed to Mr. *Wilkes*, others to Mr. *Churchill*, and Mr. *Lloyd*. Mr. *Hogarth* had for several years lived on terms of friendship and intimacy with Mr. *Churchill* and Mr. *Wilkes*. As the *Buckinghamshire* militia, which this gentleman had the honour of commanding, had been for some months at *Winebester* guarding the *French* prisoners, the Colonel was there on that duty. A friend wrote to him, that Mr. *Hogarth* intended soon to publish a political print of *The Times*, in which Mr. *Pitt*, Lord *Temple*, Mr. *Churchill*, and himself, were held out to the public as objects of ridicule. Mr. *Wilkes*, on this notice, remonstrated by two of their common friends to Mr. *Hogarth*, that such a proceeding would not only be unfriendly in the highest degree, but extremely injudicious; for such a pencil ought to be universal and moral, to speak to all ages, and to all nations, not to be dipt in the dirt of the faction of a day, of an insignificant part of the country, when it might command the admiration of the whole. An answer was sent, that neither Mr. *Wilkes* nor Mr. *Churchill* were attacked in *The Times*, though Lord *Temple* and Mr. *Pitt* were, and that the print should soon appear. A second message soon

“ after told Mr. *Hogarth*, that Mr. *Wilkes* should  
 “ never believe it worth his while to take notice  
 “ of any reflections on himself, but if his friends  
 “ were attacked, he should then think he was  
 “ wounded in the most sensible part, and would,  
 “ as well as he was able, revenge their cause;  
 “ adding, that if he thought the *North Briton*  
 “ would insert what he sent, he would make an  
 “ appeal to the public on the very *Saturday* fol-  
 “ lowing the publication of the print. The  
 “ *Times* soon after appeared, and on the *Saturday*  
 “ following, N° 17, of the *North Briton*, which is  
 “ a direct attack on the king’s *serjeant-painter* \*.  
 “ If Mr. *Wilkes* did write that paper, he kept his  
 “ word better with Mr. *Hogarth*, than the painter  
 “ had done with him.

“ It is perhaps worth remarking, that the  
 “ painter proposed to give a series of political  
 “ prints, and that The *Times* were marked  
 “ Plate I. No farther progress was however  
 “ made in that design. The public beheld the  
 “ first feeble efforts with execration, and it is said  
 “ that the caricaturist was too much hurt by the  
 “ general opinion of mankind, to possess himself  
 “ afterwards sufficiently for the execution of such  
 “ a work.

“ When Mr. *Wilkes* was the second time brought  
 “ from the *Tower* to *Westminster-hall*, Mr. *Hogarth*  
 “ skulked behind in a corner of the gallery of the  
 “ Court of *Common Pleas*; and while the Chief  
 “ Justice *Pratt*, with the eloquence and courage  
 “ of old *Rome*, was enforcing the great principles  
 “ of *Magna Charta*, and the *English* constitution,  
 “ while every breast from him caught the holy  
 “ flame of liberty, the painter was wholly em-

\* See a quotation from it above p. 45.

“ played

“ ployed in caricaturing the *person* of the man,  
 “ while all the rest of his fellow citizens were  
 “ animated in his *cause*, for they knew it to be  
 “ their own cause, that of their country, and of  
 “ its laws. It was declared to be so a few hours  
 “ after by the unanimous sentence of the judges  
 “ of that court, and they were all present.

“ The print of Mr. *Wilkes* was soon after pub-  
 “ lished, *drawn from the life by William Hogarth*.  
 “ It must be allowed to be an excellent *compound*  
 “ *caricatura*, or a *caricatura* of what nature had  
 “ already *caricatured*. I know but one short apo-  
 “ logy can be made for this gentleman, or to  
 “ speak more properly, for the *person* of Mr.  
 “ *Wilkes*. It is, that he did not make himself,  
 “ and that he never was solicitous about the *case*  
 “ of his soul, as *Shakspeare* calls it, only so far as  
 “ to keep it clean and in health. I never heard  
 “ that he once hung over the glassy stream, like  
 “ another *Narcissus*, admiring the image in it,  
 “ nor that he ever stole an amorous look at his  
 “ counterfeited in a side mirror. His form, such  
 “ as it is, ought to give him no pain, because it  
 “ is capable of giving pleasure to others. I fancy  
 “ he finds himself tolerably happy in the *clay-cot-*  
 “ *tage*, to which he is *tenant for life*, because he  
 “ has learnt to keep it in good order. While  
 “ the share of health and animal spirits, which  
 “ heaven has given him, shall hold out, I can  
 “ scarcely imagine he will be one moment peevish  
 “ about the *outside* of so precarious, so temporary  
 “ a habitation, or will even be brought to own,  
 “ *ingenium Galbæ male habitat. Monsieur est mal*  
 “ *logé*.

“ Mr. *Churchill* was exasperated at this *personal*  
 “ attack on his friend. He soon after published  
 “ the

“ the Epistle to *William Hogarth*, and took for  
 “ the motto, *ut pictura poesis*. Mr. *Hogarth*'s re-  
 “ venge against the poet terminated in vamping  
 “ up an old print of a pug-dog and a bear, which  
 “ he published under the title of *The Bruiser*  
 “ *C. Churchill* (once the *Revd.*!) in the character  
 “ of a *Russian Hercules*, &c.”

I have been assured by the friend of Mr. *Hogarth* who first carried and read to him the invective of *Churchill*, that *Hogarth* seemed quite insensible to the most sarcastical parts of it. He was so thoroughly wounded before by the *North Briton*, especially with regard to what related to domestic happiness, that he lay no where open to a fresh stroke. One quotation, however, from *Churchill*'s Epistle the warmest admirers of our matchless Painter must be pleased with :

“ ———— Freely let him wear  
 “ The wreath which Genius wove, and planted  
 “ there.  
 “ Foe as I am, should Envy tear it down,  
 “ Myself would labour to replace the crown.  
 “ In walks of humour, in that cast of style,  
 “ Which, probing to the quick, yet makes us  
 “ smile ;  
 “ In Comedy, his natural road to fame,  
 “ Nor let me call it by a meaner name,  
 “ Where a beginning, middle, and an end  
 “ Are aptly join'd ; where parts on parts depend,  
 “ Each made for each, as bodies for their soul,  
 “ So as to form one true and perfect whole,  
 “ Where a plain story to the eye is told,  
 “ Which we conceive the moment we behold ;  
 “ *Hogarth* unrival'd stands, and shall engage  
 “ Unrival'd praise to the most distant age.”

*Hogarth* having been said to be in his dotage when he produced his print of the Bear, it should seem



seem as if he had been provoked to make the following additions to this print, in order to give a farther specimen of his still existing genius.

In the form of a framed picture on the painter's palette, he has represented an *Egyptian* pyramid, on the side of which is a *Cheshire* cheese\*, and round it 3000*l.* per annum; and at the foot a *Roman* Veteran in a reclining posture, designed as an allusion to Mr. *Pitt's* resignation. The Cheese is meant to allude to a former speech of his, wherein he said that he would rather subsist a week on a *Cheshire* cheese and a shoulder of mutton, than submit to the implacable enemies of his country.

But to ridicule this character still more, he is, as he lies down, firing a piece of ordnance at the standard of *Britain*, on which is a dove with an olive-branch, the emblem of peace. On one side of the pyramid is the City of *London*, represented by the figure of one of the *Guildhall* giants, going to crown the reclining hero. On the other side is the King of *Prussia*, in the character of one of the *Cæsars*, but smoking his pipe. In the centre stands *Hogarth* himself, whipping a Dancing Bear (*Churchill*) which he holds in a string. At the side of the Bear is a *Monkey*, designed for Mr. *Wilkes*. Between the legs of the little animal is a mop-stick,

\* I received this explanation from an ingenious friend. Another gentleman explains it thus: "Mr. *Pitt* is represented in it sitting at his ease [in the position of the great Sir *Isaac Newton* in *Westminster Abbey*], with a mill-stone hanging over his head, on which is written 3000*l.* in allusion to his saying, that *Hanover* was a mill-stone round the neck of *England*, on account of the expences attending; and his afterwards adding himself to the public expences by accepting a pension of 3000*l.* a year. He is firing a mortar-piece leveled at a Dove bearing an olive-branch (the symbol of peace) perched on the standard of *England*; and is supported by the City of *London*, denoted by the two Giants in *Guildhall*. *Hogarth* is flogging *Wilkes* and *Churchill*, and making them dance to the scrapings of a fiddle; designed to represent a Nobleman [Earl *Temple*], who patronized them in 1763, and who, for his unmeaning face, has ever been described without a feature. See *Truster*."

on which he seems to ride, as children do on a hobby-horse: at the top of the mop-stick is the cap of liberty. The Monkey is undergoing the same discipline as the Bear. Behind the Monkey is the figure of a man, but with no lineaments of face, and playing on a violin. This was designed for *Earl Temple*.

At the time these hostilities were carrying on in a manner so virulent and disgraceful to all the parties, Mr. *Hogarth* was visibly declining in his health. In 1762, he complained of an inward pain, which, continuing, brought on a general decay that proved incurable\*. On the 25th of *October* 1764, he was conveyed from *Chiswick* to *Leicester-fields*, in a very weak condition, yet remarkably chearful; and, receiving an agreeable letter from the *American* Dr. *Franklin*, drew up a rough draught of an answer to it; but going to bed, he was seized with a vomiting, upon which he rung his bell with such violence that he broke it, and was found in such a condition that he expired in two hours afterwards. He died in the arms of Mrs. *Mary*

\* It may be worth observing, that in "*Independence*," a poem which was not published by *Churchill* till the last week of *September*, 1764, he considers his antagonist as a departed Genius:

"*Hogarth* would draw him, (Navy must allow)

"E'en to the life, WAS HOGARTH LIVING NOW!"

How little did the sportive Satirist imagine that they were both so soon to be summoned to another world! *Hogarth* died in four weeks after the publication of this poem; and *Churchill* survived him but nine days. In some lines which were printed in *November* 1764, the compiler of this pamphlet took occasion to lament that

"— Scarcely had the friendly tear,

"For *Hogarth* shed, escap'd the generous eye

"Of feeling Pity, when again it flow'd

"For *Churchill*'s fate. Ill can we bear the loss

"Of Fancy's twin-born offspring, close ally'd

"In energy of thought, though different paces

"They sought for fame! Though jarring passions sway'd

"The living artists, let the funeral wreath

"Unite their memory!"

Lewis,

*Lewis*, who was called up on his being taken suddenly ill; and to whom, for her faithful services, he bequeathed 100 l. This lady, after the death of *Hogarth's* sister, succeeded to the care of his prints; and without violation of truth, it may be observed, that her good nature and affability recommend these performances which she continues to dispose of at Mrs. *Hogarth's* house in *Leicester-Square*. Before he went to bed, he boasted of having eaten a pound of beef-steaks for his dinner. His disorder was a dropsy in his breast (the same that killed Mr. *Pope*); and his corpse was interred at *Chiswick*, where an elegant mausoleum is erected to his memory, with the following inscription, written by his friend Mr. *Garrick*:

Here lieth the body  
Of *William Hogarth*, Esq.  
Who died October the 26th, 1764,  
Aged 67 years.

Farewell, great painter of mankind,  
Who reach'd the noblest point of art;  
Whole pictur'd morals charm the mind,  
And through the eye correct the heart.  
If genius fire thee, reader stay,  
If nature touch thee, drop a tear;  
If neither move thee, turn away,  
For *Hogarth's* honour'd dust lies here.

On the other side are these inscriptions:

Here lieth the body  
Of Dame *Judith Thornhill*,  
Relict of Sir *James Thornhill*, knight,  
Of *Thornhill* in the county of *Dorset*.  
She died Nov. 12th, 1757,  
Aged 84 years.

H

Here

Here lieth the body  
Of Mrs. Anne Hogarth, sister  
to William Hogarth, Esq.  
She died Aug. 16, 1768,  
Aged 70 years.

Mr. Hayley, in his justly admired *Epistle to an Eminent Painter* [Mr. Romney], has since expressed himself concerning our artist in terms that confer yet higher honours on his comic excellence :

“ Nor, if her favour’d hand may hope to shed  
“ The flowers of glory o’er the skilful dead,  
“ Thy Talents, *Hogarth* ! will she leave unsung ;  
“ Charm of all eyes, and Theme of every tongue !  
“ A separate province ’twas thy praise to rule ;  
“ Self-form’d thy Pencil ! yet thy works a School,  
“ Where strongly painted, in gradations nice,  
“ The Pomp of Folly, and the Shame of Vice,  
“ Reach’d thro’ the laughing Eye the mended  
“ Mind,  
“ And moral Humour sportive Art refin’d.  
“ While fleeting Manners, as minutely shown  
“ As the clear prospect on the mirror thrown ;  
“ While Truth of Character, exactly hit,  
“ And drest in all the dyes of comic wit ;  
“ While these, in *Fielding’s* page, delight supply,  
“ So long thy Pencil with his Pen shall vie.  
“ Science with grief beheld thy drooping age  
“ Fall the sad victim of a Poet’s rage :  
“ But Wit’s vindictive spleen, that mocks con-  
“ troul,  
“ Nature’s high tax on luxury of soul !  
“ This, both in Bards and Painters, Fame forgives ;  
“ Their Frailty’s buried, but their Genius lives.”

A por-



A portrait of *Hogarth*, with his hat on, painted for the late Rev. Mr. *Townley*, by *Wheldon*, and finished by *Hogarth* himself, is now (1781) in the possession of Mr. *James Townley*, proctor in *Doctors Commons*; and a mezzotinto print from it, by his brother, Mr. *Townley*, miniature-painter in *Arlington-street*, is almost ready for publication.

His widow has an excellent bust of him by *Roubiliac*, a strong resemblance. Several of his portraits also remain in her possession, viz. a most spirited sketch in oil of a young fishwoman, a finished portrait of Mrs. *Mary Lewis*, *Thomas Coombes* of *Dorsetshire*, aged 105, Lady *Thornhill*, and Mrs. *Hogarth* herself, &c. &c. Mr. *Edwards*, of *Beaufort Buildings*, has also the portrait of Mrs. *Cholmondeley*, and some others, by *Hogarth*. A conversation-piece by him is likewise at *Wanslead* in *Essex*, the seat of Earl *Tyne*. And Mrs. *Hoadly* has a scene of *Ranger* and *Clarinda* in *The Suspicious Husband*; and the late Chancellor repeating a song to Dr. *Greene*, for him to compose: both by *Hogarth*. The first of these is an indifferent picture, and contains very inadequate likenesses of the persons represented.

Of *Hogarth's* lesser plates many were destroyed. When he wanted a piece of copper on a sudden, he would take any from which he had already worked off such a number of impressions as he supposed he should sell. He then sent it to be effaced, beat out, or otherwise altered to his present purpose.

The plates which remained in his possession were secured to Mrs. *Hogarth* by his will, dated August 12, 1764, chargeable with an annuity of

\* The same which has, by mistake, in p. 26, been called the *Wandsworth Assembly*; a mistake originating from the article *THORNHILL* in the "*Biographica Britannica*," and which I was before unable to rectify.

80 l. to his sister *Anne*\*, who survived him. When, on the death of his other sister, she left off the business in which she was engaged (see Catalogue, p. 135.), he kindly took her home, and generously supported her, making her, at the same time, useful in the disposal of his prints. Want of tenderness and liberality to his relations was not among the failings of *Hogarth*.

Of *Hogarth's* drawings and contributions towards the works of others, perhaps a number, on enquiry, might be found. An acquaintance of his, the late worthy Mr. *John Sanderſon*, architect, who repaired *Woburn Abbey*, as well as *Bedford House* in *Bloomsbury-square*, possessed several of these curiosities. One was a sketch in black-lead of a well-known artist in a salivation. The best that can be said of it is, that it was most disgustingly natural. Even the coarse ornaments on the corners of the blankets which enwrapped him, were characteristically expressed. Our artist seems to have repeated the same idea, though with less force, and fewer adjuncts, in the third of his election prints, where a figure swaddled up in flannel is conveyed to the hustings. Two other works, viz. a drawing in *Indian ink*, and a painting in oil colours, exhibited *Bedford House* in different points of view; the figures only by *Hogarth*. Another represented the corner of a street, with a man drinking under the spout of a pump, and heartily angry with the water, which, by issuing out too fast, and in too great quantities, had deluged his face. Our great painter had obliged Mr. *Sanderſon* with several other comic sketches, &c. but most of them had been either begged or stolen, before the communicator of the particulars became acquainted with him.

\* To whom, in case of Mrs. *Hogarth's* marrying again, he gave the plates of *Marriage à la Mode*, and of the *Harlot's* and *Rake's Progress*.

In 1753, Mr. *Hogarth* returning with a friend from a visit to Mr. *Rich* at *Cowley*, stopped his chariot, and got out, being struck by a large drawing (with a coal) on the wall of an ale-house. He immediately made a sketch of it with triumph: it was a *St. George and the Dragon*, all in strait lines.

In the year 1745, one *Launcelot Burton* was appointed Naval Officer at *Dover*. *Hogarth* had seen him by accident; and on a piece of paper, previously impressed by a plain copper-plate, drew his figure with a pen in imitation of a coarse etching. He was represented on a lean *Canterbury* hack, with a bottle sticking out of his pocket; and underneath was an inscription, intimating that he was going down to take possession of his place. This was inclosed to him in a letter; and some of his friends who were in the secret protested the drawing to be a print which they had seen exposed to sale at the shops in *London*; a circumstance that put him into a violent passion, during which he wrote an abusive letter to *Hogarth*, whose name was subscribed to the work. But, after poor *Burton's* tormentors had kept him in suspense throughout an uneasy three weeks, they proved to him that it was no engraving, but a sketch with a pen and ink. He then became so perfectly reconciled to his resemblance, that he shewed it with exultation to Admiral *Vernon*, and all the rest of his friends.

It is very properly observed by Mr. *Walpole*, that  
 “ If ever an author wanted a commentary, that  
 “ none of his beauties might be lost, it is *Hogarth*;  
 “ not from being obscure (for he never  
 “ was that but in two or three of his first prints,  
 “ where transient national follies, as Lotteries, Free-  
 “ masonry, and the *South Sea* were his topics) but  
 “ for

“ for the use of foreigners, and from a multiplicity  
 “ of little incidents, not essential to, but always  
 “ heightening the principal action. Such is the  
 “ spider’s web extended over the poor’s box in a pa-  
 “ rish church ; the blunders in architecture in the  
 “ nobleman’s seat, seen through the window, in the  
 “ first print of *Marriage à la Mode*; and a thousand  
 “ in the strollers dressing in a barn, which, for  
 “ wit and imagination, without any other aid, is  
 “ perhaps the best of all his works ; as, for useful  
 “ and deep satire, that on the Methodists is the  
 “ most sublime, *Rouquet*, the enameller, published  
 “ a *French* explanation, though a superficial one,  
 “ of many of his prints, which, it was said, he  
 “ had drawn up for the use of Marshal *Belleisle*,  
 “ then a prisoner in *England*.”

“ *Hogarth Moralised*”\* will in some small de-  
 gree, a very small one, contribute to preserve the  
 memory of those temporary circumstances which  
 Mr. *Walpole* is so justly apprehensive will be lost  
 to posterity.

\* In the year 1768 was published a work intitled “ *Hogarth  
 “ Moralised*. Being a Complete Edition of *Hogarth’s* Works,  
 “ Containing near Fourscore Copper-Plates, most elegantly en-  
 “ graved. With an Explanation, pointing out the many Beauties  
 “ that may have hitherto escaped Notice, and a Comment on their  
 “ Moral Tendency, &c. With the Approbation of *Jane Hogarth*,  
 “ Widow of the late Mr. *Hogarth*.”

The history of the work is as follows : The Rev. *John Trusler*  
 engaged with some engravers in this design, after *Hogarth’s* death,  
 when they could carry it into execution with impunity. Mrs. *Hogarth*,  
 finding her property would be much affected by it, was glad  
 to accept an offer they made her, of entering into partnership with  
 them ; and they were very glad to receive her, knowing her name  
 would give credit to the publication, and that she could certainly  
 supply many anecdotes to explain the plates. Such as are found in  
 the work are probably all hers. The other stuff was introduced by  
 the Editor to cke out the book. We are informed, that, when the  
 undertaking was completed, in order to get rid of her partners, she  
 was glad to buy out their shares, so that the whole expence which  
 fell on her amounted to at least 700 l.

his



His works, as his elegant biographer has well observed, are his history \*; and the curious are highly

\* "They abound," says an excellent judge, "in true humour; and satire, which is generally well directed: they are admirable moral lessons, and afford a fund of entertainment suited to every taste: a circumstance, which shews them to be just copies of nature. We may consider them too as valuable repositories of the manners, customs, and dresses of the present age. What amusement would a collection of this kind afford, drawn from every period of the history of Britain?—How far the works of *Hogarth* will bear a critical examination, may be the subject of a little more enquiry. In design *Hogarth* was seldom at a loss. His invention was fertile; and his judgment accurate. An improper incident is rarely introduced; a proper one rarely omitted. No one could tell a story better; or make it, in all its circumstances, more intelligible. His genius, however, it must be owned, was suited only to low, or familiar subjects. It never soared above common life: to subjects naturally sublime, or which from antiquity, or other accidents, borrowed dignity, he could not rise. In composition we see little in him to admire. In many of his prints, the deficiency is so great, as plainly to imply a want of all principle; which makes us ready to believe, that when we do meet with a beautiful group, it is the effect of chance. In one of his minor works, the *Idle Prentice*, we seldom see a crowd more beautifully managed, than in the last print. If the sheriff's officers had not been placed in a line, and had been brought a little lower in the picture, so as to have formed a pyramid with the cart, the composition had been unexceptionable; and yet the first print of this work is so striking an instance of disagreeable composition, that it is amazing, how an artist, who had any idea of beautiful forms, could suffer so unmasterly a performance to leave his hands. Of the distribution of light *Hogarth* had as little knowledge as of composition. In some of his pieces we see a good effect; as in the execution just mentioned: in which, if the figures, at the right and left corners, had been kept down a little, the light would have been beautifully distributed on the fore-ground, and a little fine secondary light spread over part of the crowd: but at the same time there is so obvious a deficiency in point of effect, in most of his prints, that it is very evident he had no principles. Neither was *Hogarth* a master in drawing. Of the muscles and anatomy of the head and hands he had perfect knowledge; but his trunks are often badly moulded, and his limbs ill set on. I tax him with plain bad drawing; I speak not of the niceties of anatomy, and elegance of out-line: of these indeed he knew nothing; nor were they of use in that mode of design which he cultivated: and yet his figures, upon the whole, are inspired with so much life, and meaning, that the eye is kept in good humour, in spite of its inclination to find fault. The author of the *Analysis of Beauty*, it might be supposed, would have given us more instances of grace, than we find in the works of *Hogarth*; which shews, strongly that theory and practice

highly indebted to Mr. *Walpole* for a catalogue of

are not always united. Many opportunities his subjects naturally afford of introducing graceful attitudes; and yet we have very few examples of them. With instances of picturesque grace his works abound. Of his expression, in which the force of his genius lay, we cannot speak in terms too high. In every mode of it he was truly excellent. The passions he thoroughly understood, and all the effects which they produce in every part of the human frame: he had the happy art also of conveying his ideas with the same precision, with which he conceived them.—He was excellent too in expressing any humorous oddity, which we often see stamped upon the human face. All his heads are cast in the very mould of nature. Hence that endless variety, which is displayed through his works: and hence it is, that the difference arises between his heads, and the affected caricaturas of those masters, who have sometimes amused themselves with patching together an assemblage of features from their own ideas. Such are *Spaniolet's*; which, though admirably executed, appear plainly to have no archetypes in nature. *Hogarth's*, on the other hand, are collections of natural curiosities. The *Oxford-heads*, the physicians'-arms, and some of his other pieces, are expressly of this humorous kind. They are truly comic; though ill-natured effusions of mirth: more entertaining than *Spaniolet's*, as they are pure nature; but less innocent, as they contain ill-directed ridicule.—But the species of expression, in which this master perhaps most excels, is that happy art of catching those peculiarities of air, and gesture, which the ridiculous part of every profession contract; and which, for that reason, become characteristic of the whole. His counsellors, his undertakers, his lawyers, his usurers, are all conspicuous at sight. In a word, almost every profession may see, in his works, that particular species of affectation, which they should most endeavour to avoid. The execution of this master is well suited to his subjects, and manner of treating them. He etches with great spirit; and never gives one unnecessary stroke. For myself, I greatly more value the works of his own needle, than those high-finished prints, on which he employed other engravers. For as the production of an effect is not his talent; and as this is the chief excellence of high-finish; his own rough manner is certainly preferable; in which we have most of the force and spirit of his expression. The manner in none of his works pleases me so well, as in a small print of a corner of a play-house. There is more spirit in a work of this kind, struck off at once, warm from the imagination, than in all the cold correctness of an elaborate engraving. If all his works had been executed in this style, with a few improvements in the compositions, and the management of light, they would certainly have been a much more valuable collection of prints than they are. The *Rake's Progress*, and some of his other works, are both etched and engraved by himself: they are well done; but it is plain he meant them as furniture. As works designed for a critic's eye, they would certainly have been better without the engraving; except a few touches in a very few places. The want of effect too would have been less conspicuous, which in his highest-finished prints is disagreeably striking." *Gilpin, Essay on Prints*, p. 165.

prints,

prints, drawn up from his own valuable collection, in 1771. But as neither that catalogue, nor his appendix to it in 1780, have given the whole of Mr. *Hogarth's* labours, I hope that I shall not be blamed if, by including Mr. *Walpole's* catalogue, I have endeavoured, from later discoveries of our artist's prints in other collections, to arrange them in chronological order. It may not be unamusing to trace the rise and progress of a Genius so strikingly original.

*Hogarth* gave first impressions of all his plates to his late friends the Rev. Mr. *Townley* and Dr. *Isaac Schomberg* \*. Both sets were sold since the death of those gentlemen, and fortunate was the purchaser of each.

A portrait of *Samuel Martin*, Esq. the antagonist of Mr. *Wilkes*, which Mr. *Hogarth* had painted for his own use, he gave by his will as a legacy to Mr. *Martin*.

At Lord *Effex's* sale in January, 1777, Mr. *Garrick* bought a picture by *Hogarth*, being the examination of the recruits before the justices *Shallow and Silence*. For this, it was said in the newspapers, he gave 350 guineas. I have since been told, that remove the figure 3, and the true price paid by the purchaser remains. In private he allowed that he never gave the former of these sums, though in the public prints he did not think such a confession necessary. It was in reality an indifferent performance, as those of *Hogarth* commonly were when he strove to paint up to the ideas of others.

There are three large pictures by *Hogarth*, over the altar in the church of *St. Mary Redcliff*.

\* To this gentleman *Hogarth* bequeathed ten guineas for a ring.

at *Bristol*; the sealing of the sacred Sepulchre, the Ascension, and the three *Maries*, &c. A sum of money was left to defray the expence of these ornaments, and it found its way into *Hogarth's* pocket.

*Hogarth* was also supposed to have had some hand in the exhibition of signs, projected about 18 years ago by *Bonnel Thornton* of festive memory. If my recollection does not fail me, I was told that the sign of *Hogs-Norton*, in which a pig was playing on an organ; and another sign representing a thief running away with the monument on his shoulder, while the city-watchmen lay fast asleep under it, were painted from the designs of our artist.

*Mr. Richardson*, "now," as *Dr. Johnson* says, "better known by his books than his pictures," though his colouring is allowed to be masterly, having accounted for his many classical quotations, unlearned as he was, by his son's assisting him as a telescope does the eye in astronomy, *Hogarth* sketched him with a telescope looking through his son, in no very decent attitude; but afterwards destroyed the plate, and recalled the prints.—Qu. if any remain, and what date?

*Mr. Dupont*, a merchant, had the drawing of *Paul* before *Felix*, which he purchased for 20 guineas, and bound up with a set of *Hogarth's* prints. The whole sett was afterwards sold by auction, at *Baker's*, for 17 l. to *Mr. Ballard* in *Little-Britain*, in whose catalogue it stood some time marked at 25 l. and was sold for less than that sum.

The following original drawings, by *Hogarth*, are now in the collection of the *Rev. Dr. Lort*:

The Four Stages of Cruelty. *Paul* before *Felix*, with variations from both the prints, an Affes-  
for



for being inserted in the space originally occupied by *Drusilla*. *Garrick* in *King Richard III.* *Beer-street* and *Gin-lane*, with considerable variations from the prints on the same subjects. The first sketches for the two first scenes of the *Idle and Industrious Prentice*: [Mr. *Walpole* has the rest, together with two additional ones never engraved.] A coloured sketch of a *Family Picture*, with ten whole-length figures, most insipidly employed. A *Head of a Sleeping Child*, in colours, as large as life. Three *Cartons* of three of the *Heads in Paul before Felix*, &c. &c. &c.

The drawings of *George Taylor* [the boxer] thrown by Death; and the same, giving Death a cross-buttock on the Last Day, are also still existing.

Mr. *S. Ireland* has likewise the original painting in oil of Orator *Henley* christening a child. A drawing of *Sancho* starved by his physician. Two of the original drawings for *Hudibras*: A sketch in chalk on blue paper of a scene in the *Beggar's Opera*, intended for a finished painting; with portraits of *Walker*, *Hippesley*, *Hall*, and *Miss Fenton*. A sketch in chalk on blue paper of *Falstaff* and his Companions. Drawing for the frontispiece to *Moliere's Miser*. First sketch in oil of "Before," and of the dance in the "Analysis," with two other sketches intended for the "Happy Marriage." First sketch of the "Entaged Musician." Large sketches in oil of the "Pool of Bethesda," and of "The Good Samaritan." Original drawings of the last Stage of Cruelty, and of *Woollet's* Frontispiece to "*Taylor's Perspective*." Sketch for a print intending to shew the pernicious effects of masquerading; slight, but the story well told. Original drawing of Mr. *Wilkes*; of *Solfull*, a punch-maker; of a Boy (unpublished). Sketch of *King George II.* and the royal family. Sketch of his present Majesty, taken hastily on seeing the new coinage of 1764. Portrait of *Hogarth*

by himself, with a pallet; of Lord *Charlement*; of Justice *Welsh*; of the first Lord *Holland*; of Sir *James Thornhill*; of a girl's head, in the character of *Diana*, finished according to *Hogarth's* idea of beauty; of a black girl; of Governor *Rogers* and his family, a conversation piece; and of Mr. *Ranby*, the late Serjeant-surgeon, who sat for the hero of the "*Rake's Progress*." A landscape also in oil; the only one he ever painted; with several other sketches in oil.

Mr. *Forrest*, of *York Buildings*, is in possession of several drawings, descriptive of the humorous incidents that happened during a five days tour by land and water. The parties were Messieurs *Hogarth*, *Thornhill* (son of the late Sir *James*), *Scott* (the ingenious landscape-painter of that name), *Totball* (who afterwards settled at *Dover* as a merchant), and *Forrest*. They set out at midnight, at a moment's warning, from the *Bedford Arms Tavern*, with each a shirt in his pocket. They had particular departments to attend to. *Hogarth* and *Scott* made the drawings; *Thornhill* the map; *Totball* faithfully discharged the joint office of treasurer and caterer; and *Forrest* wrote the journal. It is a burlesque on the then mode of travel-writing, and recording many uninteresting events, which offer no entertainment to mankind in general. This little piece, however, from the simple and humorous manner in which it is drawn up, has even produced the contrary effect. They were out five days only; and on the second night after their return, the book was produced, bound, gilt, and lettered, and read at the same tavern to the members of the club then present. Mr. *Forrest* has also drawings of two of the members, remarkably fat men, in very humorous situations.

I am authorised to add, that he will permit etchings to be made from all these, provided they are done in such a manner as will not disgrace the memory of his late friend Mr. *Hogarth*.

## CATALOGUE of HOGARTH'S PRINTS\*.

1720.

1. *W. Hogarth*, engraver, with two figures and two Cupids; April 28, 1720.

1721.

1. An emblematic print on the *South-sea*: *W. Hogarth* inv. & sc. Sold by *Mrs. Chilcot* in *Westminster Hall*, and *B. Caldwell*, Printseller in *Newgate-street*. "Persons riding on wooden-horses. The Devil cutting Fortune into collops. A man broking on the wheel; &c. A very poor performance." Under it are the following verses:

See here the causes why in *London*  
 So many men are made and undone;  
 That arts and honest trading drop;  
 To swarm about the Devil's shop (A),  
 Who cuts out (B) Fortune's golden haunches;  
 Trapping their souls with lots and chances,  
 Sharing 'em from blue garters down  
 To all blue aprons in the town.  
 Here all religions flock together,  
 Like tame and wild fowl of a feather;  
 Leaving their strife religious bustle,  
 Kneel down to play at pitch and hustle (C):  
 Thus when the shepherds are at play,  
 Their flocks must surely go astray;  
 The woeful cause that in these times  
 (E) Honour and (D) Honesty are crimes  
 That publickly are punish'd by  
 (G) Self-interest and (P) Vilany;

\* It is proper to acknowledge, that all such short strichures and annotations on these performances as are distinguished by being printed both in *Italics* and between inverted commas, are copied from the list of them published by *Mr. Walpole*.

So much for money's magic power,  
Guess at the rest, you find out more.

Price One Shilling.

2. *The Lottery.* W. Hogarth inv. & sculp.  
Sold by Chilcot and Caldwell. "Emblematic, and  
"not good." This plate is found in four different states. In one there is no publisher's name under the title. Another was sold by Chilcot, &c. A third was printed and sold by S. Sympson, in Maiden-Lane, near Covent Garden. A fourth was printed for John Bowles, in whose possession the plate, which he has had retouched, remains. The following explanation accompanies this plate; "1. Upon the pedestal, National Credit leaning on a pillar, supported by Justice. 2. Apollo shewing Britannia a picture representing the Earth receiving enriching showers drawn from herself (an emblem of state lotteries). 3. Fortune drawing the blanks and prizes. 4. Wantonness drawing the numbers. 5. Before the pedestal, Suspence turned to and fro by Hope and Fear. 6. On one hand, Good Luck being elevated is seized by Pleasure and Folly; Fame persuading him to raise sinking Virtue, Arts, &c. 7. On the other hand, Misfortune oppressed by Grief, Minerva supporting him points to the sweets of Industry. 8. Sloth hiding his head in the curtain. 9. On the other side, Avarice hugging his money. 10. Fraud tempting Despair with money at a trap-door in the pedestal." Price One Shilling.

1723.

i. Thirteen plates to Aubry de la Motraye's  
"Travels through Europe, Asia, and Part of  
"Africa." W. Hogarth sculp. on each; viz. plates  
V. IX. XI. XV. XVII. b. XVIII. XXVI. XXX.  
XXXII. XXXIII. 1. XXXIII. 2. XXXV. XXXVIII.

One



One of these contains a portrait of *Charles the XIIth of Sweden*. Several of the pictures from which the *Seraglio*, &c. were engraved, are still in being, and are undoubtedly authentic, being painted in *Turkey*, and brought home by *De la Motraye*, at his return from his travels. They were sold about twenty-five years ago at *Hackney*, for a mere trifle, together with the plates to the present work. The latter, in all probability, are destroyed. This book was originally published in *English* at *London*, in 1723; afterwards in *French* at *The Hague*, in 1727; and again in *English*\* at *London*, revised by the author, with the addition of two new cuts, in 1730. In the *French* edition, Plate V. Tom. I. is engraved by *R. Smith*, instead of *Hogarth*, so that this intermediate copy contains only twelve plates. It is probable also, that some other anonymous plates, in all the editions, were by the same engraver. His reputation, indeed, will save more than it loses by the want of his signature to establish their authenticity.

1724.

I. Seven small prints to "The New Metamorphosis of *Lucius Apuleius* of *Medaura*. London, "printed for *Sam. Briscoe*, 1724." 12mo. 2 vol. I. Frontispiece. II. Festivals of Gallantry, which the noblemen of *Rome* make in the churches for the entertainment of their mistresses. III. The banditti's bringing home a beautiful virgin, called *Camilla*, from her mother's arms the night before she was to have been married. Vol. I. p. 13. No name to this plate. IV. *Fantasio's* arrival at the house of an old witch, who is afterwards changed into a beautiful young lady. V. The provincial of the *Jesuits'* recovery of his favourite dog from the cooper's wife. VI. *Psyche's* admission of her

\* This, strictly speaking, was not a republication; it is the identical edition of 1723, with the addition of a Preface and an Appendix. New title-pages were again printed to it, and a third volume added, in 1732.

unknown husband in the dark, who always departed before the return of light. VII. Cardinal *Ottoboni* and his niece's visit to an hermitage in the holy desert, called *Camaldule*; the Cardinal's discourse against solitude to the hermit, who had not been out of his cell, nor spoke a word for forty years together,

1725.

1. Five small prints for the translation of *Cassandra*. *W. Hogarth* inv. & sculp.

2. Thirteen head-pieces for "The Roman Military Punishments, by *John Beaver*, Esq. London. From the happy Revolution, Anno "xxxvii." (i.e. 1725.) Small quarto, pp. 155. From the preface it should seem that the author had been Judge Advocate. The book is divided into seventeen chapters, each of which, except the second, third, seventh, and twelfth, have small head-pieces prefixed, of ancient military punishments, in the manner of *Callot's* Small Miseries of War. *W. Hogarth* inv. & sculp. In 1779, were first sold by a printseller ten of these prints, together with two others not in the book, being scenes of modern war; a pair of drums being in one, and a soldier armed with a musket in the other. Thus are there three prints in the book not in this set; viz. Chap. 9. Soldiers for slaves. 10. Degradation. 16. Banishment. There is also in the title-page a little figure of a Roman General sitting; probably done by *Hogarth*, though his name is not under it.

3. A burlesque on *Kent's* altar-piece at *St. Clement's*, with notes. "It represents angels very ill & drunken, playing on various instruments." Mr. *Walpole*, Mr. *Gulston*, Mr. *Foster*, and Mr. *Barnard*, have proofs of this plate on blue paper. Mr. *S. Ireland* has one on white. Speaking of this print, Mr.

*Walpole*

Walpole in one place calls it a *parody*, and in another, a *burlesque* on *Kent's* Altar-piece. But, if we may believe *Hogarth* himself, it is neither, but a very fair and honest representation of a despicable performance. The following is our artist's inscription to it, transcribed *verbatim & literatim*.

" This Print is exactly Engrav'd after y<sup>e</sup> celebrated Altar-Peice in St. Clements Church which has been taken down by Order of y<sup>e</sup> Lord Bishop of London (as tis thought) to prevent Disputs and Laying of wagers among the Parrishioners about y<sup>e</sup> Artists meaning in it. for publick Satisfaction here is a particular Explanation of it humbly Offerd to be writ under the Original, that it may be put up again by which means y<sup>e</sup> Parish'es 60 pounds which thay nifely gave for it, may not be Entirely lost.

" 1st. Tis not the Pretenders Wife and Children as our weak brethen imagin.

" 2dly. Nor St. Cecilia as the Connoisseurs think but a choir of Angells playing in Consort.

- A | an Organ
- B | an Angel playing on it
- C | the shortest Ioint of the Arm,
- D | the longest Ioint
- E | An Angel tuning an harp
- F | the inside of his Leg but whether right or Left is yet undiscover'd
- G | a hand Playing on a Lute
- H | the other leg judiciously Omitted to make room for the harp
- I & 2 | Smaller Angells as appears by their
- K | wings

Those who wish to see a more particular account of the picture itself may consult " A Letter from " a Parrishioner of St. Clement Danes to Edmund [Gibson]

" [Gibson] Lord Bishop of London, occasion'd by  
 " his lordship's causing the picture over the altar  
 " to be taken down: with some observations on  
 " the use and abuse of Church-paintings in general,  
 " and of that picture in particular, 1725." 8vo.

4. Masquerades and operas. *Burlington-gate*,  
*W. Hogarth inv. & sculp.* Of the three small  
 figures in the centre of this plate, the middle  
 one is Lord Burlington, a man of considerable  
 taste in Painting and Architecture, but who  
 ranked Mr. Kent (an indifferent artist) above  
 his merit. On one side of the peer is Mr. Camp-  
 bell, the architect; on the other, his lord-  
 ship's possilion. In this plate is also supposed  
 to be the portrait of King George II. who gave  
 1000*l.* towards the masquerade; together with  
 that of the Earl of Peterborough, who offers Cuz-  
 zoni, the Italian singer, 8000*l.* and she spurns  
 at him. Mr. Heidegger, the regulator of the Mas-  
 querade, is also exhibited, looking out at a win-  
 dow, with the letter H. under him. This was  
 thought to be invented and drawn at the instiga-  
 tion of Sir James Thornhill, out of revenge because  
 Lord Burlington had preferred Mr. Kent before  
 him to paint for the King at his palace at *Kensing-*  
*ton*. Dr. Faustus was a pantomime the town ran mad  
 after for twelve months, and neglected plays, for  
 which reason they are cried about in a wheel-  
 barrow\*. The substance of these remarks is taken  
 from

\* Dr. Faustus was first brought out at *Lincoln's-Inn Fields*, in  
 1723, and the success of it reduced the rival Theatre to produce a  
 like entertainment at their house in 1725. From a scarce pamphlet,  
 in octavo, without date, called "Tragi-comical Reflections, of a moral  
 " and political Tendency, occasioned by the present State of the two  
 " Rival-Theatres in *Drury-Lane* and *Lincoln's-Inn Fields*, by Gabriel  
 " Remel, Esq." I shall transcribe an illustration of these plates: "A  
 " few years ago, by the help of *Harleykin*, and Dr. *Faustus*, and *Pluto*  
 " and *Proserpine*, and other infernal persons, the New-House was  
 " raised



from a collection lately belonging to Captain  
*Baillie,*

" raised to as high a pitch of popularity and renown as ever it had been  
 " known to arrive at. Thus the actors there consisted chiefly of  
 " *Scotch, and Irish, and French Scrollers*, who were utterly unac-  
 " quainted with the *English Stage*, and were remarkably deficient in  
 " elocution and gesture; yet so much was the art of juggling at  
 " that time in vogue, and so extremely was the nation delighted  
 " with Raree-Shows, and foreign representations, that all people  
 " flocked to the New-House, whilst the old one was altogether de-  
 " serted, tho' it then could glory in as excellent a set of *English*  
 " actors as ever had trod upon any stage. In the midst of this joy-  
 " ful prosperity and success, the Managers of the New-House were  
 " not without secret uneasiness and discontent; whenever they con-  
 " sidered how slippery a ground they stood upon, and how much  
 " juster a title their rivals had to the favour and affections of the  
 " people. They were therefore always intent upon forming designs  
 " and concerting measures for the entire subversion of the Old-  
 " House. For this purpose, they constantly kept in pay a standing  
 " army of Scaramouches, who were sent about the town to possess  
 " it with aversion and resentment against the Old Players, whose  
 " virtues had rendered them formidable, and whose merit was their  
 " greatest crime. These Scaramouches in so corrupt and degenerate  
 " a time, when blindness and folly, and a false taste, every where  
 " reigned, were every where looked on as men of a superior skill to  
 " all other actors, and consequently had a greater influence than the  
 " rest, and could lead after them a larger number of followers. It  
 " was by means of the incessant clamour and outcry that these mis-  
 " creants raised, and of the lies and forgeries which they scattered  
 " about the nation, that the common people were spirited up to  
 " commit the most extravagant acts of insolence and outrage on the  
 " Managers of the Old-House. They were made the sport and deri-  
 " sion of fools, and were delivered up to an enraged and deluded  
 " populace, as a prey to the fury of wild beasts. Their enemies  
 " were continually plotting and conspiring their destruction, and yet  
 " were continually prosecuting them for Sham-Plots and pretended  
 " Conspiracies, and suborning witnesses to prove them guilty of at-  
 " tempts to undermine and blow up the New-House. During the course  
 " of those violent and illegal proceedings, the New-Actors were not wanting in any pains or expence to gratify  
 " and increase the then popular taste for Raree-Shows, and Hocus-  
 " Pocus Tricks. Scenes and Machines, and Puppets, and Posture-  
 " Masters, and Actors, and Singers, with a new set of Heathen  
 " Gods and Goddesses, and several other foreign Decorations and  
 " Inventions, were sent for from *France and Italy*, and were ready  
 " to be imported with the first fair wind. But quarrels falling out  
 " among the Managers of the House, and one or two of the prin-  
 " cipal Actors happening to quit the Stage, and the people growing  
 " tired with so much foul play, and with the same *deceptio visus* so  
 " often repeated, the scene changed at once, the *vox populi* turned  
 " against the New-House, which sunk under a load of infamy and  
 " contempt, and was deserted not only by the Spectators, but even  
 " by

*Baillie\**, where it is said that they were made by an eminent Connoisseur†. We may add that there are three plates of this small masquerade, &c. one a copy from the first. The originals have *Hogarth's* name within the frame of the plate, and the eight verses are different from those under the other. It is sometimes found without any lines at all; those in the first instance having been engraved on a separate piece of copper, so that they could either be retained, dismissed, or exchanged, at pleasure. In the first copy of this print, instead of *Ben Jonson's* name on a label, we have *Pasquin*, N<sup>o</sup> XI. This was a periodical paper published in 1722-3, and the number specified is particularly severe on operas, &c. The verses to the first impression of this plate, are,

Could now dumb *Faustus*, to reform the age,  
Conjure up *Shakespear's* or *Ben Johnson's* ghost;  
They'd blush for shame, to see the *English* stage  
Debauch'd by fool'ries, at so great a cost.

What would their manes say? should they behold  
Monsters and masquerades, where useful plays  
Adorn'd the fruitful theatre of old,  
And rival wits contended for the bays:

"By its Actors, who, to save themselves from the justice of an  
abused and enraged people, were forced to fly out of the nation;  
and to beg for protection and subsistence from their wicked Con-  
federates and Fellow-Jugglers abroad."

\* This fine collection, consisting of 241 prints, in three port  
feuilles, was sold at *Christie's*, April 7, 1781, for 19 guineas, to  
Mr. *Ingham Foster*. A set, containing only 100 prints, was sold  
some time before, at the same place, for 47 guineas. Mr. *Beauchamp's*  
set, of only 99 prints, was sold to Earl *Spencer*, whilst this sheet  
was printing off, for 34*l.* 10*s.*

† It is not, indeed, inconvenient for the reputation of this fa-  
mous Connoisseur; that his name continues to be a secret. Either  
he could not spell, or his copier was unable to read what he pre-  
tended to transcribe. *Posilion* must be a mistake for some other  
word. The whole note, in the original, should seem to have been  
the production of a male slip-slop, perhaps of high fashion. His  
petulant invective against Lord *Burlington* is here omitted.

To the second impression of it :

O how refin'd, how elegant we're grown !  
 What noble Entertainments charm the town !  
 Whether to hear the Dragon's roar we go,  
 Or gaze surpriz'd on *Fauks's* matchless show,  
 Or to the Operas, or to the Masques,  
 To eat up orrelans, and t' empty flasques,  
 And rife pies from *Shakespeare's* clinging page,  
 Good gods ! how great 's the gusto of the age.

To the third impression, i. e. the copy :

Long has the stage productive been  
 Of offsprings it could brag on,  
 But never till this age was seen  
 A Windmill and a Dragon.

O *Condeve*, lay thy pen aside  
*Shakespeare*, thy works disown,  
 Since monsters grim, and nought beside,  
 Can please this senseless town.

5. A Masquerade. Invented for the use of ladies and gentlemen, by the ingenious Mr. H——r [*Heidegger*]. “*There is much wit in this print.*” The attentive observer will find, that *Hogarth* has transplanted several circumstances from this plate into his *Satire on the Methodists*.

6. A scene in an Opera, with *Farinelli*, *Cuzzoni*, and *Senesino*, singing. The plate of it is preserved. Those who are inclined to doubt the authenticity of this performance, will do well to consult the representation on a painted canvas in the small print on masquerades and operas, where the same figures occur in almost the same attitudes. It is in the collection of Mr. *Morrison*. Mr. *Rogers* has an etching of *Farinelli* and *Cuzzoni* singing a duet.

*Heidegger* sits behind. *Favynelli* is in the character of a prisoner, being chained by his little finger\*.

7. A just View of the *British Stage*, or three heads better than one, scene *Newgate*, by M. D. V—to. This print represents the rehearsing a new farce, that will include the two famous entertainments *Dr. Faustus* and *Harlequin Shepherd*†. To which will be added, *Scaramouch Jack Hall* the Chimney-sweeper's Escape from *Newgate* through the Privy, with the comical Humours of *Ben Jonson's Ghost*, concluding with the Hay Dance, performed in the air by the figures A. B. C. [*Wilks, Booth, and Cibber*] assisted by ropes from the Muses. Note, there are no Conjurers concerned in it, as the Ignorant imagine. The Bricks, Rubbish, &c. will be real; but the Excrements upon *Jack Hall* will be made of chewed Gingerbread, to prevent Offence. *Vivat Rex. Price Sixpence.* Such is the inscription on the plate; but I may add, that the ropes already mentioned are no

\* I strongly suspect this to have been the work of the same artist who produced the original print of the *Beggar's Opera*, the verses under both being expressed in the very same characters. In the second copy they were effaced, and re-engraved by some one whose peculiar branch of business it was to delineate inscriptions with all the technical exactness of a writing-master. *Hogarth* also having been brought up an engraver of arms for books, &c. which commonly require such exact and regular signatures, or mottoes, always executed them without deviating into his common mode of penmanship; but the lines I am speaking of, on their first appearance, were scratched in the familiar hand of the person who inserted them, though not in that of *Hogarth*.

I may add, that these figures of the fingers, &c. though slightly done on the whole, consist of more than a single stroke, being retouched and heightened by the burin in several places. On the contrary, *Hogarth's* plate intitled *The Charmers of the Age*, only offers an etched outline, which at once afforded the extent of his design, leaving no room for improvement. The former print exhibits traces of perseverance and assiduity; the latter is an effort of genius that completes its purpose without elaboration.

† *Dr. Faustus* and *Harlequin Shepherd* were pantomimes contrived by *Thurmond* the dancing-master, and acted at *Drury-Lane* in 1725.



other than *balsters* suspended over the heads of the three managers ; and that labels issuing from their respective mouths have the following characteristic words. The airy *Wilks*, who dangles the effigy of *Punch*, is made to exclaim—"Poor *R—ch* ! " faith I pity him." The laureat *Cibber*, with *Harlequin* for his playfellow, invokes the Muses painted on the cieling—"Assist, ye sacred Nine;" while the solemn *Booth*, letting down the image of *Jack Hall* into the foricus, is most tragically blaspheming—"Ha ! this will do, G—d d—m me." On a table before these gentlemen lies a pamphlet, exhibiting a print of *Jack Shepherd* in confinement ; and over the foricus is suspended a parcel of waste paper, consisting of leaves torn from *The Way of the World*—*Hamlet*—*Macbeth*, and *Julius Cæsar*. *Ben Jonson's Ghost*, in the mean while, is rising through the stage, and p—g on a pantomimic statue tumbled from its base. A fidler is also represented hanging by a cord in the air, and performing, with a scroll before him, that exhibits—*Musick for the What*—[perhaps the *What d'ye call it*] entertainment. The countenances of Tragedy and Comedy, on each side of the stage, are hoodwinked by the bills for *Harlequin Dr. Faustus* and *Harlequin Shepherd*, &c. &c. There is also a dragon preparing to fly ; a dog thrusting his head out of his kennel ; a flask put in motion by machinery, &c. *Vivetur Ingenio* is the motto over the curtain. In Mr. *Walpole's* catalogue the description of this plate is, "*Booth, Wilks, and Cibber, contriving a pantomime. A satire on farces. No name.*"

1726.

1. Frontispiece to *Terra-filius*. *W. Hogarth fec.* This work was printed in two volumes 12°, at Oxford, and is a satire on the Tory principles of that University. It was written by *Nicholas Am-*

herst, author of *The Craftsman*, and was originally published in one volume.

2. Twelve prints for *Hudibras*; the large set, *W. Hogarth inv. pinx. & sculp.* Under the head of *Butler*: "The basso relievo of the pedestal represents the general design of Mr. Butler, in his incomparable poem of *Hudibras*; viz. Butler's Genius in a Car lashing around Mount *Par-nassus*, in the persons of *Hudibras* and *Ralpho*, Rebellion, Hypocrisy, and Ignorance, the reigning vices of his time." This set of prints was published by subscription, by *P. Overton* and *J. Cooper*. The Rev. Mr. *Bowle*, F. A. S. has a set with the names of the subscribers, which he purchased at the Duke of *Beaufort's* sale in *Wiltshire*.

3. Seventeen small prints for *Hudibras*, with *Butler's* head. There certainly must have been some mistake concerning this portrait. It never could have been designed for the author of *Hudibras*; but more strongly resembles *John Baptist Monnoyer*, the flower-painter. There is a print of him by *White*, from a picture of Sir *Godfrey Kneller's*. This I suppose to have been the original of *Hogarth's* small *Butler*.

4. *Cunicularii*, or the Wise Men of *Godliman* in Consultation.

"They held their talents most adroit

"For any mystical exploit." HUDIB.

This print was published in the year 1726, i.e. about the same time that Lord *Onslow* wrote the following letter: "To the Hon<sup>ble</sup>. Sir *Hans Sloane*. To be left at the *Grecian Coffee House*, in *Deverux Court* near *Temple Bar* London.

"Sir, The report of a woman's breeding of rabbits has almost alarmed *England*, and in a manner persuaded severall people of sound judg<sup>t</sup>

"of

" of that truth. I have been at some pains to discover the affair, and think I have conquered my point, as you will see by the Deposition taken before me, which shall be published in a day or two. I am

" Y<sup>r</sup> Hum Servant,

" *Clandon, Dec, 4th, 1726.* ONSLOW."

Soon after, Mr. St. André also addressed this note to Sir Hans Sloane.

" Sir, I have brought the woman from Guilford to y<sup>e</sup> Bagnio in *Leicester-fields*, where you may if you please have the opportunity of seeing her deliver'd, I am St<sup>r</sup> Your Hum Serv<sup>t</sup>

" S<sup>t</sup>. ANDRE.

" To Sir Hans Sloane in  
" *Bloomsbury Square.*"

In the plate already mentioned figure A represents St. André. [He has a fiddle under his arm, having always been attached both to music and dancing.] B is Sir Richard Manningham, C Mr. Saintbill, a celebrated surgeon here in London, and D is Howard the surgeon at Guildford, who was supposed to have had a chief hand in the imposture. The rest of the characters explain themselves. Perhaps our readers may excuse us, if we add a short account of another design for a print on the same subject; especially as some collectors have been willing to receive it as a work of Hogarth.

In *Mist's Weekly Journal*, Saturday, Jan. 11th, 1726-7, was the following advertisement:

" The Rabbit affair made clear in a full account of the whole matter; with the pictures engraved of the pretended Rabbit-breeder herself, *Mary Tofts*, and of the Rabbits, and of the persons who attended her during her pretended deliveries, shewing who were and who  
" were

“ were not imposed on by her. ’Tis given gratis  
 “ no where, but only up one pair of stairs at the  
 “ sign of the celebrated Anodyne Necklace re-  
 “ commended by Doctor *Chamberlen* for Chil-  
 “ dren’s teeth &c.”

The original drawing from which the plate promised in *Mist’s Journal*, was to have been taken, remained in the possession of Mr. *James Vertue*, and was probably designed by his brother *George*. It was, however, published. The drawing itself was lately sold in the collection of *George Scott*, Esq. of *Chigwell* in *Essex*, together with eight tracts relative to the same imposture, for three guineas, and is now in the collection of Mr. *Gough*.

Mr. *Dillingham*, the apothecary, in *Red-Lion-Square*, laid a wager of twenty guineas with *St. André*, that in a limited time the cheat would be detected. The money was paid him, and he expended it on a piece of plate, with three rabbits engraved by way of arms.

In *The Gazetteer, or Daily London Advertiser*, Jan. 21, 1763, was this paragraph, which closes the story of our heroine: “ Last week died at  
 “ *Godalming* in *Surry*, *Mary Tofts*, formerly noted  
 “ for an imposition of breeding Rabbits.”

1727.

1. Music introduced to *Apollo* by *Minerva*. *Hogarth* fecit. “ Frontispiece to some book, music, or  
 “ ticket for a concert.”

1728.

1. Head of *Hesiod*, from the bust at *Wilton*. The frontispiece to *Cook’s* translation of *Hesiod*, in 2 vols. 4to. printed by *N. Blandford* for *T. Green*.

2. *Rich’s* Glory, or his Triumphant Entry into *Covent-Garden*. *W. H. I. Et. Sulp.* Price Sixpence.  
 The date of this print is conjectured from its reference to the *Beggar’s Opera*, and *Perseus* and *Andromeda*,



*Andromeda*\*, both of which were acted in the year already mentioned.

The scene is the area of *Covent Garden*, across which, leading toward the door of the Theatre, is a long procession, consisting of a cart loaded with thunder and lightning, actors, &c. and at the head of them Mr. *Rich* (invested with the skin of the famous dog in *Perseus* and *Andromeda*) riding in a chariot driven by *Harlequin*, and drawn by Satyrs, or Yahoos. But let the verses at the bottom of this plate explain our artist's meaning :

Not with more glory through the streets of *Rome*,  
Return'd great conquerors in triumph home,  
Than, proudly drawn with Beauty by his side,  
We see gay *R—* in gilded chariot ride.  
He comes, attended by a num'rous throng,  
Who, with loud shouts, huzza the Chief along:  
Behold two bards, obsequious, at his wheels,  
Confess the joy each raptur'd bosom feels;  
Conscious that wit by him will be receiv'd,  
And on his stage true humour be retriev'd.  
No sensible and pretty play will fall  
Condemn'd by him as not theatrical.  
The players follow, as they here are nam'd,  
Drest in each character for which they're fam'd.  
*Quin* th' *Old Batch'lour*, a *Hero* *Ryan* shows,  
Who stares and stalks majestick as he goes.  
*Walker*, in his lov'd character, we see  
A Prince, tho' once a Fisherman was he,  
And *Massanello* nam'd; in this he prides,  
Tho' fam'd for many other parts besides.  
Then *Hall*, who tells the bubbled countrymen  
That *Carolus* is Latin for *Queen Anne*.

\* The *Perseus* and *Andromeda*, for which *Hogarth* engraved the plates mentioned in p. 95, was not published till 1730; but there was one under the same title at *Drury-Lane* in 1728. As both houses took each other's plans at that time, perhaps the *Lincoln's Inn Fields Perseus* might have been acted before it was printed.

Did ever mortal know so clean a bite ?  
 Who else, like him, can copy *Serjeant Kite* !  
 To the *Piazza* let us turn our eyes,  
 See *Johnny Gay* on porters shoulders rise,  
 Whilst a bright Man of Taste his works dispise.  
 Another author wheels his works with care,  
 In hopes to get a market at this fair ;  
 For such a day he fees not ev'ry year.

By the *Man of Taste*, Mr. Pope was apparently designed. He is represented, in his tye-wig, at one corner of the *Piazza*, wiping his posteriors with the *Beggar's Opera*. The letter P is over his head. His little sword is significantly placed, and the peculiarity of his figure is well preserved.

The reason why our artist has assigned such an occupation to him, we can only guess. It seems, indeed, from Dr. *Johnson's Life of Gay*, that Pope did not think the *Beggar's Opera* would succeed. *Swift*, however, was of the same opinion ; and yet the former supported the piece on the first night of exhibition, and the latter defended it in his *Intelligencer* against the attacks of *Herring*. *Hogarth* might be wanton in his satire ; might have founded it on idle report ; or might have sacrificed truth to the prejudices of Sir *James Thornhill*, whose quarrel, on another occasion, he is supposed to have taken up, when he ridiculed *The Translator of Homer* in a view of "The Gate of *Burlington-house*."

There are besides some allusions in the verses already quoted, as well as in the piece they refer to, which I confess my inability to illustrate. Those who are best acquainted with the theatric and poetical history of the year 1728, would prove the most successful commentators on the present occasion. This print, however, was not only unpublished, but in several places is unfinished. It was probably suppressed by the influence of some of the characters

acters represented in it. The style of composition, and manner of engraving, &c. &c. would have sufficiently proved it to be the work of *Hogarth*, if the initials of his name had been wanting at the bottom of the plate, which is at present in the collection of Mr. *Foster*.

3. The Beggar's Opera.

*Brittons* attend—view this harmonious stage,  
And listen to those notes which charm the age.  
Thus shall your tastes in *sounds* and *sense* be shown,  
And *Beggar's Op'ras* ever be your own.

No painter or engraver's name. All the characters are drawn with the heads of different animals.

4. The same; but the lines plainly engraved by another hand.

5. A copy of the same print under the following title, &c.

The Opera House, or the *Italian* Eunuch's Glory. Humbly inscribed to those Generous Encouragers of Foreigners, and Ruiners of *England*.

From *France*, from *Rome* we come,  
To help Old *England* to to b' undone.

On the two sides of this print are scrolls, containing a list of the presents made to *Farinelli*. The words are copied from the same enumeration in the second plate of the *Rake's Progress*.

At the bottom are the following ten lines :

*Brittains* attend—view this harmonious stage,  
And listen to those notes which charm the age.

How sweet the sound, where cats and bears  
With brutish noise offend our ears !

Just so the foreign fingers move

Rather contempt than gain our love.

Were such discourag'd, we should find

Musick at home to charm the mind !

L

Our

Our homespun authors must forsake the field,  
And *Shakespeare* to the *Italian Eunuchs* yield.

Perhaps the original print was the work of *Vandergucht*. The idea of it is borrowed from a *French* book, called *Les Chats*, printed in 1728, in which, facing p. 117, is represented an opera performed by cats, superbly habited. At the end of the work the opera itself is published. It is improbable that *Hogarth* should have met with this *jeu d'esprit*; and, if he did, he could not have understood it.

1729.

1. King *Henry* the Eighth, and *Anna Bullen*.  
“*Very indifferent*.” This plate is supposed to contain the portraits of *Frederick* Prince of *Wales* and *Miss Vane*\*; and has under it the following verses by *Allan Ramsay*:

Here struts old pious *Harry*, once the great  
Reformer of the *English* church and state:  
’Twas thus he stood, when *Anna Bullen*’s charms  
Allur’d the amorous monarch to her arms;  
With his right hand he leads her as his own,  
To place this matchless beauty on his throne;  
Whilst *Kate* and *Piercy* mourn their wretched  
fate,  
And view the royal pair with equal hate,

\* To the fate of this lady *Dr. Johnson* has a beautiful allusion in his *Vanity of Human Wishes*:

“Yet *Vane* could tell what ills from beauty spring,

“And *Sedley* curs’d the form that pleas’d a king.”

Perhaps the thought, that suggested this couplet, is found in *Lovelace’s* Poems, a work already quoted:

— nec *Gwynnam* valebat  
*Angliaco* placuisse regi.

Mersa est acerbo funere sanguinis  
*Vanella* clari: nec grave spiculum  
Averteret fati *Machaon*,  
Nec madido *Fredericus* ore.

Reflecting



Reflecting on the pomp of glittering crowns,  
And arbitrary power that knows no bounds.  
Whilst *Wolsey*, leaning on his throne of state,  
Through this unhappy change foresees his fate,  
Contemplates wisely upon worldly things,  
The cheat of grandeur, and the faith of kings.

2. The same plate without the verses, but with an inscription added in their room. Query, for what purpose was the picture painted, and where is it?

1730.

1. *Perseus*, and *Medusa* dead, and *Pegasus*. Frontispiece to *Perseus* and *Andromeda*. *W. H. fec.* Another print to the same piece, of *Perseus* descending.

2. Frontispiece to the "Humours of Oxford," a comedy by *Miller*. *W. Hogarth inv. G. Vandergucht sc.* The Vice-chancellor, attended by his beadle, surprizing two Fellows of a College, one of them much intoxicated, at a tavern.

3. Frontispiece to the Opera of *The Highland Fair, or the Union of the Clans*, by *Joseph Mitchell*. *W. Hogarth inv. Ger. Vandergucht sculp.*

4. A half-starved boy. (The same as is represented in the print of *Morning*). *W. H. pinx. F. Sykes sc.* *Sykes* was a pupil of *Thornhill* or *Hogarth*. This print bears the date of 1730, but I suspect the 0 was designed for an 8, and that the upper part of it is wanting, because the aqua-fortis failed; or, that these numerals were inserted with a view to wanton imposition; or, that the pupil copied the figure from a sketch of his master, which at that time was unappropriated. No one will easily suspect *Hogarth* of such plagiarism as he might justly be charged with, could he afterwards have adopted this complete design as his own; neither is it probable that any youth

could have produced a figure so characteristic as this; or if he could, that he should have published it without any concomitant circumstances to explain its meaning. The above title, which some collector has bestowed on this etching, is not of a very discriminative kind. Who can tell from it whether he is to look for a boy emaciated by hunger, or shivering with cold? It is mentioned here only, that it may be reprobated. If every young practitioner's imitation of a single figure by *Hogarth* were to be admitted among his works, they would never be complete.

5. *Gulliver* presented to the Queen of *Babilary*. *W. Hogarth* inv. *Ger. Vandergucht* sc. "It is the frontispiece to the *Travels of Mr. John Gulliver*," son of *Capt. Lemuel Gulliver*, translated from the French by *T. Lockman*.

1732.

1. *Sarah Malcolm*, executed *March 7, 1732*, for murdering *Mrs. Lydia Duncombe* her mistress, *Elizabeth Harrison*, and *Anne Price*; drawn in *Newgate*. *W. Hogarth* (*ad vivum*) pinxit & sculpsit. Some copies are dated 1733, and have only *Hogarth* pinx. "This woman put on red to sit to him for her picture two days before her execution." *Mr. Walpole* has the original.

2. An engraved copy of ditto.

3. Ditto, mezzotinto.

4. Ditto, part graving, part mezzotinto.

5. Another copy of this portrait (of which the first only was engraved by *Hogarth*), with the addition of the Ordinary of *Newgate*, and a motto, "No recompence but Love."

6. TASTE. The Gate of *Burlington-house*. *Pope* white-washing it, and bespattering the Duke of *Cbandos's* coach. "A satire on *Pope's Epistle on Taste*. No name." The original price was 6d.

It

It has been already observed that the plate was suppressed.

7. The same, in a smaller size; prefixed to a pamphlet, intituled, "A Miscellany of Taste, by Mr. Pope," &c. containing his Epistle, with Notes, and other poems. In the former of these Mr. Pope has a tie-wig on; in the latter, a cap.

8. The same, in a size still smaller; very coarsely engraved.

1733.

1. The Laughing Audience. "1733. Recd. Dec<sup>r</sup>. 18 of the Right Hon<sup>ble</sup>. Lord Biron Half a Guinea being the first Payment for nine Prints, 8 of which Represent a Rakes Progress and the 9<sup>th</sup> a Fair, Which I promise to Deliver at Michaelmas Next on Receiving one Guinea more. Note the Fair will be Deliver'd next Christmash at Sight of this receipt. the Prints of the Rake's Progress alone will be 2 Guineas each set after the Subscription is over."

The words printed in *Italicks* are in the handwriting of *Hogarth*.

2. The Fair [at Southwark]. *Invented, painted, and engraved by W. Hogarth*. The show-cloth representing the Stage Mutiny is taken from a large etching by John Laguerre (son of Louis Laguerre, the historical painter), who sung at Drury-Lane Theatre, painted some of its scenes, and died in 1748. *The Stage-Mutineers*, a tragi-comi-farci-ballad-opera was published on the same subject. This performance will throw abundant light on the figures here represented by *Hogarth*. See also the *Supplement to Doddsley's Preface* to his Collection of Old Plays, and the *Companion to the Playhouse*.

In *Banks's Works*, Vol. I. p. 97. is a Poetical Epistle on this print, which alludes to the disputes between the managers of *Drury-Lane*, and such

such of the actors as were spirited up to rebellion by *Theophilus Cibber*, and seceded to *The Haymarket* in 1733. *Cibber* is represented under the character of *Pistol*; *Harpur* under that of *Falstaff*. The figure in the corner was designed for *Colley Cibber* the Laureat, who had just sold his share in the play-house to Mr. *Higmore*. This personage is exhibited sitting astride the iron that supports the sign of *The Rose*, a well-known tavern. A label issuing from his mouth contains the words: "I am a gentleman." *The Siege of Troy*, written upon another show-cloth, was a celebrated droll, composed by *Elkanah Settle*, and printed in 1707; it was a great favourite at fairs. The man flying from the steeple was one *Cadman*, who, within the recollection of some persons now living, descended in the manner here described from the steeple of *St. Martin's* into *The Mews*. He broke his neck soon after, in an experiment of the like kind, at *Shrewsbury*. A prelate being asked permission for a line to be fixed to the steeple of a cathedral church, for this daring adventurer, replied, the man might fly to the church whenever he pleased, but he should never give his consent to any one's flying from it. Some other particulars are explained in the notes to the poem already mentioned.

3. *Judith* and *Holofernes*. "Per vulnera servor, morte tuâ vivens." *W. Hogarth* inv. *Ger. Vander-gucht* sc. A frontispiece to the Oratorio of *Judith*. *Judith* was an oratorio set to musick by *William De Fesch*, late Chapel-master of the cathedral church of *Antwerp*. The original plate of this print is in the possession of Dr. *Monkhouse*. This design has little of *Hogarth*; yet if he furnished other engravers with such slight undetermined sketches as he himself is sometimes known to have worked from, we cannot wonder if on many occasions his usual



characteristics should escape our notice. Whoever undertakes to perfect several of his unpublished drawings, will be reduced to the necessity of inventing more than presents itself for imitation.

4. Boys peeping at Nature. "*The subscription ticket to the Harlot's Progress.*"

1733 and 1734.

1. The Harlot's Progress, in six plates\*. In the first plate is a portrait of Colonel *Chartres*; Mother *Needham*, and a Pimp whom the former always kept about his person. The variations in this plate are; shade thrown by one house upon another; *London* added on the letter the Parson is reading; change in one corner of the fore-ground; the face of the Bawd much altered for the worse, and her foot introduced. In the third (as already observed) is the portrait of Sir *John Gonson*. That Sir *John Gonson* was the person intended in this plate, is evident from a circumstance in the next, where, on a door in *Bridewell*, a figure hanging, is drawn in chalk, with an inscription over it—Sir *J. G.*—The sleeve of the maid-servant's gown in this plate is enlarged, and the neck of a bottle on the table is lengthened.—Variations in Plate IV. The roof of the room. Shadow on

\* Plate II. *Quin* compared *Garrick* in *Othello* to the black boy with the tea-kettle, a circumstance that by no means encouraged our *Roscius* to continue acting the part. Indeed, when his face was obscured, his chief power of expression was lost; and then, and not till then, was he reduced to a level with several other performers. I have been told, however, that *Garrick* said of himself, that when he appeared in *Othello*, *Quin*, he supposed, would say; "Here's *Pompey*! where's the tea-kettle?" *Hill's Actor*, pp. 69, 70. seems to confirm the first of these accounts, in the following words: "If there be any thing that comes in competition with the unluckiness of this excellent player's figure in this character, it is the appearance he made in his new habit for *Othello*. We are used to see the greatest majesty imaginable expressed throughout that whole part; and though the joke was somewhat prematurely delivered to the publick, we must acknowledge, that the appearance he made in that tramontane dress made us rather expect to see a tea-kettle in his hand, than to hear the thundering speeches *Shakspeare* has thrown into that character, come out of his mouth."

principal

principal woman's fine petticoat, and from the hoop-petticoat hanging up in the back ground. The dog made darker. The woman next the overseer has a high cap, which in the modern impressions is lowered. In Plate V. Roof of the room. Back of the chair. Table. Dr. *Misaubin's* waistcoat. Name of Dr. *Rock* on the paper lying on the close-stool. Dish at the fire. In Plate VI. the woman seated next the clergyman was designed for *Elizabeth Adams*, who at the age of 30 was executed for a robbery, *September 10, 1737*. The common print of her will justify this assertion.

The portrait hanging up in the *Jew's* apartment was originally subscribed "*Mr. Woolston*;" there was a scriptural motto to one of the other pictures; and on the cieling of the room in which the girl is dying, a certain obscene word was more visible than it is at present. The former inscription on the paper now inscribed *Dr. Rock*, was also a gross one. I should in justice add, that before these plates were delivered to the subscribers, the offensive particulars here mentioned were omitted.

All but the first impressions of this set of plates are marked thus †. None were originally printed off except for the 1200 subscribers. Immediately after they were served, the plates were retouched, and some of the variations introduced.

3. Rehearsal of the Oratorio of *Judith*. Singing men and boys. Ticket for "Modern Midnight Conversation."

4. A Midnight Modern Conversation. *W. Hogarth* inv. pinx. & sculp. *Hogarth* soon discovered that this engraving was too faintly executed; and therefore, after taking off a few impressions in red as well as black, he retouched and strengthened the plate. The Divine in this print was meant for *Parson Ford*, and the Lawyer for *Lord Northington*,

108,

son, when young. Under it, however, are the following verses :

“ Think not to find one meane resemblance here,  
 “ We lash the Vices, but the Persons spare,  
 “ Prints should be priz’d, as Authors should be  
 “ read,  
 “ Who sharply smile prevailing Folly dead:  
 “ So *Rabiles* laugh, and so *Cervantes* thought,  
 “ So Nature dictated what Art has taught.”

A pamphlet was published about the same time, under the same title as this plate. In *Banks's Poems*, vol. I. p. 87. the print is copied as a head-piece to an Epistle to Mr. *Hogarth*, on this performance. In a note, it is said to have appeared after *The Harlot's Progress*; and that in the original, and all the larger copies, on the papers that hang out of the politician's pocket at the end of the table, was written *The Craftsman*, and *The London Journal*.

1735.

1. The Rake's Progress, in eight plates. This, as Mr. *Walpole* observes, was pirated by *Baitard* on one very large sheet of paper, containing the several scenes represented by *Hogarth*. It came out a fortnight before the genuine set, but was soon forgotten. Under these prints are verses by Dr. *John Hoadly*, which are printed in the fifth volume of *Doddsley's* collection; and Mr. *Gilpin* has given a very judicious critique on the whole set. Variations. Plate I. The girl's face who holds the ring is erased, and a worse is put in. The mother's head, &c. is lessened. The shoe-soal, cut from the

\* Essay on Prints, p. 216—217.

cover of an ancient family bible, together with a chest, is added; the memorandum book removed into another place; the woollen-draper's shop-bill, appended to a roll of black cloth, omitted; the contents of the closet thrown more into shade. In Plate II. are portraits of *Handel*, the great composer; *Fig*, the prize-fighter\*; *Bridgeman*, a noted gardener; and *Dubois*, a master of defence, who was killed in a duel by one of the same name. On the floor lies a picture representing *Farinelli*, seated on a pedestal, with an altar before him, on which are several flaming hearts, near which stand a number of people with their arms extended, offering him presents: at the foot of the altar is one female kneeling, rendering her heart, from whose mouth a label issues, inscribed, "One God, one *Farinelli*;" alluding to a lady of distinction, who, being charmed with a particular passage in one of his songs, uttered aloud from the boxes that impious exclamation. In the third is *Leather-coat*, a noted porter belonging to the *Rose Tavern*, with a large pewter dish in his hand, which for many years served as a sign to the shop of Mr. *Yorke*, pewterer on *Snow Hill*. In this utensil the posture-woman, who is undressing in front of the plate, used to whirl herself round, and display other feats of indecent activity.—This set of prints was engraved by *Scotin* chiefly; but several of the faces were touched upon by *Hogarth*. In the second plate, the countenance of the man with the quarter-staves was wholly engraved by *Hogarth*. In some early proofs† of the

Of whom a separate portrait, by *Ellis*, had been published by *Overton*.

† One of which is in Mr. *Foster's* collection.



plate, there is not a single feature on this man's face; there is no writing either on the musician's book or on the label; nor is there the horse-race cup, the letter, or the poem that lies at the end of the label; that being entirely blank. Plate III. *Pontack's* head is added in the room of a mutilated *Cæsar*. Principal woman has a man's hat on. Rake's head altered. Undrest woman's head altered. Woman who spirts the wine, and she who threatens her with a drawn knife, have lower caps, &c. Plate IV. *Rakewell* is going to court on the first of *March*, which was *Queen Caroline's* birth-day, as well as the anniversary of *St. David*. In the early impressions a shoe-black steals the Rake's cane. In the modern ones, a large group of sweeps, and blackshoe boys, are introduced gambling on the pavement; near them a stone inscribed *BLACK's*, a contrast to *White's* gaming-house, against which a flash of lightning is pointed. The curtain in the window of the sedan chair is thrown back. This plate is likewise found in an intermediate state; the sky being made unnaturally obscure, with an attempt to introduce a shower of rain, and lightning very awkwardly represented. It is supposed to be a first proof after the insertion of the group of black-guard gamesters; the window of the chair being only marked for an alteration that was afterwards made in it. *Hogarth* appears to have so far spoiled the sky, that he was obliged to obliterate it, and cause it to be engraved over again by another hand\*. Not foreseeing, however, the immense

\* He had meditated, however, some additional improvements in the same plate. When he had inserted the storm, he began to consider the impropriety of turning the girl out in the midst of it, with her head uncovered; and therefore, on a proof of this print, from which he designed to have worked, he sketched her hat in with Indian ink.

demand for his prints, many of them were so slightly executed, as very soon to stand in need of retouching. In Plate V. is his favourite dog *Trump*. In this also the head of the maid-servant is greatly altered, and the leg and foot of the bridegroom omitted. In Plate VIII. (which appears in three different states) is a halfpenny reversed (struck in the year 1763) and fixed against the wall, intimating, that *Britannia* herself was fit only for a mad-house. This was a circumstance inserted by our artist (as he advertises) about a year before his death. I may add, that the man drawing lines against the wall just over the halfpenny, alludes to *Whiston's* proposed method of discovering the Longitude by the firing of bombs, as here represented. The idea of the two figures at each corner of the print appears to have been taken from *Ciampi's* statues at *Bedlam*. The faces of the two females are also changed. That of the woman with a fan, is entirely altered; she has now a cap on, instead of a hood, and is turned as if speaking to the other.

The original paintings, both of the *Rake's* and *Harlot's Progress*, were at *Fonthill*, in *Wiltshire*, the seat of Mr. *Beckford* (afterwards lord mayor), where the latter set was destroyed by a fire, about the year 1760, the former happily preserved. Mr. *Baines*, of *Rippon*, in *Yorkshire*, has the *Harlot's Progress* in oil; they must, however, be copies.

1736.

1. Two prints of *Before and After*. The two pictures from which these prints are taken, were painted at the particular request of a certain vicious nobleman, whose name deserves no commemoration. It is said that *Hogarth* repented of having engraved them; and almost every possessor of

of his works will wish they had been withheld from the public, as often as he is obliged to shew the volume that contains them, to ladies. To omit them, is to mutilate the collection; to pin the leaves, on which they are pasted, together is a circumstance that tends only to provoke curiosity; and to display them, would be to set decency at defiance. The painter who indulges himself, or his employers, in such representations, will forfeit the general praise he might have gained by a choice of less offensive subjects. We have a young artist of no common merit, who has frequently disgraced his skill by scenes too luxuriant to appear in any situation but a brothel; and yet one of the most meretricious of his performances, but a few years ago, was exhibited by the Royal Academy. These prints, however, are perhaps the only instance in which *Hogarth* condescended to execute a subject proposed to him; for I am assured by one who knew him well, that his obstinacy on these occasions has often proved invincible. Like *Shakspeare's Tully*,

“ — he would never follow any thing

“ That other men began.”

In the later impressions from these plates, the scroll-work on the head-cloth, &c. of the bed, is rendered indistinct, by an injudicious attempt to strengthen the engraving.

2. The Sleeping Congregation. The preacher was designed, as the representative of Dr. *Desaguliers*. This print was first published in 1736. It was afterwards retouched and improved by the author in 1762, and is found in three different states. In the first, *Dieu & Mon Droit* is wanting under the King's Arms; the angel that supports this motto at one end, is smoking a pipe; and

and the lion has not his present magnificent genitals. In the second, the words already mentioned are added; the angel's pipe is obliterated; the insignia of the lion's sex rendered ostentatiously conspicuous; and the lines of the triangle under the angel are double. The other distinctions are chiefly such as a reiteration of engraving would naturally produce, by adding strength to the fainter parts of the composition. Changes of this slender kind are numberless in all the repaired prints of our artist. There is also a pirated copy of this plate. It is not ill executed, but in size is somewhat shorter than its predecessor, and has no price annexed.

3. The Distressed Poet. In the back ground, a picture of *Pope* threshing *Curll*; at the bottom, the following lines from *The Dunciad*, l. 111.

Studious he sate, with all his books around,  
Sinking from thought to thought, a vast profound!

Plung'd for his sense, but found no bottom there;  
Then writ, and flounder'd on in mere despair.

In the subsequent impressions, dated *December 15, 1740*, this picture was changed to a view of the gold mines of *Peru*; and the poetry was taken out.

4. Right Hon. *Frances Lady Byron*. Whole length, mezzotinto. *W. Hogarth pinxit. J. Faber fecit.*

5. The same, shortened into a three-quarters length.

6. Consultation of Physicians. Arms of the Undertakers. In this plate, amongst other portraits, is the well-known one of *Dr. Ward* (who was called *Spot Ward*, from one side of his face being marked



marked with claret); and those of the elder *Taylor*, a noted oculist, with an eye on the head of his cane, *Dr. Pierce Dod*, *Dr. Bamber\**, and many physicians of that time. The plate is thus illustrated by the engraver. "The Company of Undertakers beareth Sable, an Urinal proper, between twelve Quack Heads of the second, and twelve Cane Heads, Or, Consultant. On a Chief †, Nebulæ ‡, Ermine, one compleat Doctor § issuant, checkie, sustaining in his right hand a baton of the second. On his dexter and sinister sides two demi-doctors issuant of the second, and two Cane Heads issuant of the third; the first having one eye couchant, towards the dexter side of the escutcheon; the second faced per pale proper and gules, guardant, with this motto—*Er plurima mortis imago*."

1737.

1. The Lecture. "*Datur vacuum*." The person reading is well known to be the late *Mr. Fisher*, of *Jesus College, Oxford*, and Registrar of that University. This portrait was taken with the free consent of *Mr. Fisher*. *Mr. Foster* has an impression where "*Datur vacuum*" is not printed, that leaf being entirely blank; published *January 20, 1736-7*; the other *March 3, 1736*. *Hogarth* at first marked these words in with a pen and ink.

\* To whose estate the present *Cascoyne* family succeeded, and whose surname has been given as a Christian name to two of the family.

† A chief betokeneth a senator, or honourable personage, borrowed from the *Greeks*, and is a word signifying a head, and as the head is a chief part in a man, so the chief in the escutcheon should be a reward of such only whose high merit have procured them chief place, esteem, or love amongst men. *Gwillim*.

‡ The bearing of clouds in armes (saith *Upton*) doth import some excellencie.

§ Originally printed *doctor*, but afterwards altered in this print.

2. *Aeneas*

2. *Aeneas* in a Storm. The author of this print, whoever he was, did not dare to put his name to so ludicrous a representation of the tempest which happened on King George the Second's return from *Hanover*. His majesty is supposed to have kicked his hat overboard. This it seems was an action customary to him when he was in a passion. To the same circumstance *Lovelyn* has alluded in his Sapphic Ode ad *Carolus B.*....

Concinet majore poeta plectro  
*Georgium*\*, quandoque calens furoro  
 Gestiet circa thalamum ferire

Calce galerum.

I have been told, that Mr. *Garrick*, when he first appeared in the character of *Bayes*, taking the same liberty, received instantly such a message from one of the stage-boxes, as prevented him from practising so insolent a stroke of mimicry a second time. In spite of the confidence with which this plate has been attributed to *Hogarth*, I am by no means sure that it was his performance. It more resembles the manner of *Vander-gucht*, who was equally inclined to personal satire, however his talents might be inadequate to his purposes. Witness several scattered designs of his in the very same style of engraving. I may add, that he always exerted his talents in the service of the Tory faction. Besides, there is nothing in the plate before us which might not have been expected from the hand of any common artist. The conceit of the blasts issuing from posteriors of the *Aolian* tribe, is borrowed from one of the prints to *Scarron's Travesty of Virgil*; and the figure of *Britannia* is altogether insipid and unworthy of *Hogarth*. Our

\* The author had here left a blank, which I have ventured to fill up with the late royal name.

artist also was too much accustomed to sailing parties, and too accurate an observer of objects on *The Thames*, not to have known that our Royal Yachts are vessels without three masts, &c.

had been valued over 738.00 dollars

1. *The Four Parts of the Day. Invented, painted, engraved, and published by W. Hogarth.* We have been told that *Hogarth's* inclination to satire once cost him a legacy. It seems that the figure of the Old Maid, in the print of *Morning*, was taken either from an acquaintance or relation of his. At first she was well enough satisfied with her resemblance; but some designing people teaching her to be angry, she struck the painter out of her will, which had been made considerably in his favour. This story we have heard often related by those whom, on other occasions, we could readily believe. In the same print is a portrait of Dr. *Rock*. Perhaps the use of the mirror, in reversing objects, was not yet understood by our engravers, for in *Hogarth's* drawing, the late Mr. *West's* house (now *Loew's* Hotel) is properly situated on the right of *Covent-Garden* church. In the print it appears on the contrary side. Our artist, in the print called "*Evening*," inserted the little girl with the fan, as an after-thought, some friend having asked him what the boy cried for. He therefore introduced the girl going to take the plaything from her brother. Nothing is more common than to see children cry without reason. The circumstance, however, shews that this great Genius did not think himself above advice, as some have alledged to have been the case with him. In the early impressions of this plate, the face and neck of the woman are coloured with red, to express heat; and the hand of her husband is tinged with blue.

blue, to intimate that he was by trade a *Dyer*. The purchasers of the plate intituled *Evening*, are hereby cautioned against imposition. In a modern copy of it lately sold, the face of the woman had been washed over with vermilion, that it might pass (as it chanced to do) for a first impression. In the true ones, and none but these, the face and bosom were printed off with red, and the hand with blue ink. Only the traces of the graver therefore ought to be filled by either colour, and not the whole surface of the visage, &c. as in the smeary counterfeit. The late Duke of Ancafter purchased the two pictures of *Evening* and *Night*, for 60 Guineas. In *Night*, the drunken Free-mason is supposed to be Sir *Thomas de Veil*.

2. Strolling Actresses dressing in a Barn. Invented, painted, engraved, and published by W. Hogarth. Mr. Wood of Littleton has the original of this most capital performance.

Dr. Trusler, in his explanation of this plate, is of opinion, that some incestuous commerce among the performers, is intimated by the names of *Ædipus* and *Jocasta* appearing above the heads of two figures among the theatrical lumber at the top of the barn. But surely there is no cause for so gross a supposition. Painted prodigies of this description were necessary to the performance of *Lee's Ædipus*. See Act II. where the following stage-direction occurs: "The cloud draws that veiled the heads of the figures in the sky, and shews them crowned, with the names of *Ædipus* and *Jocasta* written above, in great characters of gold." The magazine of dragons, clouds, scenes, flags, &c. or the woman half naked, was sufficient to attract the notice of the rustick peeping through the thatch he might be employed to repair. Neither is the position of the figures



figures at all favourable to the Doctor's conceit, Incest was also too shocking an idea to have intruded itself among the comic circumstances that form the present representation. When this plate was retouched a second time, a variety of little changes were made in it. In the two earliest impressions the actress is greasing her hair with a tallow candle, and preparing to powder herself, after her cap, feathers, &c. were put on. This solecism in the regular course of dress, is removed in the third copy, the cap and ornaments being there omitted. The coiffure of the female who holds the ear, is also lowered; and whereas at first we could read in the play-bill depending from the bed, that the part of *Jupiter* was to be performed by Mr. *Bilk-village*, an additional shade in the modern copy, renders this part of the inscription illegible. Several holes likewise in the thatch of the barn are filled up; and the whole plate has lost somewhat of its clearness. The same censure is due to the reparations of the Harlot's and Rake's Progresses, and particularly to the nobleman's face in the fifth plate of *Marriage à la Mode*. Had *Hogarth* lived, he would also have gradually destroyed much of that history of dress, &c. for which his designs have been justly praised by Mr. *Walpole*. In the first and last scenes of the *Rake's Progress*, he began to adorn the heads of his females in the fashion prevalent at the time he retraced the plates. In short, the collector who contents himself with the later impressions of his works, will not consult our artist's reputation. Those who wish to be acquainted with the whole extent of his powers, should assemble the first copies, together with all the varieties of his capital works.

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1739. *Capt. Coram.* A Ticket. Several children of the Foundling Hospital; the boys with mathematical instruments; the girls with spinning-wheels. Over the door of the house they come out of, are the King's-arms. A porter is bringing in a child, followed by Capt. Coram, who looks complacently at a kneeling woman. On the right hand, a view of a church; near it a woman lifting a child from the ground; at a little distance another infant exposed near a river. In the back of the picture, a view of ships sailing. *W. Hogarth* *pinx.* *R. Morellon La Cave sculp.* London. In Mr. Foster's collection.

2. Two Frontispieces to two of *Molière's* plays, viz. *L'Avare* & *Le Cocu imaginaire*. 1741.

1. The Enraged Musician. Designed, engraved, and published by *W. Hogarth*. Of this print it has been quaintly said, that it deafens one to look at it. The scene of it was the house of his friend Mr. Huggins, in *St. Martin's Lane*. The musician was undoubtedly *Cervetto* (commonly called *Nosy*) lately deceased. The wretched figure playing on a hautbois was at that time well known about the streets. For variations, see the horse's head. Sleeve of the young child with the rattle. Milk-woman's cloak. Clouds. Boy's dragg. Cutler's hatchet, &c. &c. These, however, can scarcely be termed varieties, as they were occasioned only by retouching the plate, and adding a few shadows.

1742.

1. *Martin Folkes*, Esq. half length. *W. Hogarth* *pinxit & sculpit.* An engraving.

2. The same, half length mezzotinto. *W. Hogarth* *pinx.* 1741; *J. Faber fecit.* 1742. The original



ginal is now in the meeting-room of the Royal Society.

3. Charmers of the Age. "*A sketch. No name.*" It was intended to ridicule Mons. *Desnoyer* and Signora *Barberini*, the two best dancers that ever appeared in *London*. This plate exhibits the internal prospect of a theatre. The openings between the side scenes are crowded with applauding spectators. The two performers are capering very high. A sun over-head (I suppose the emblem of publick favour) is darting down its rays upon them. The representatives of Tragedy and Comedy are candleholders on the occasion. Underneath is the following inscription: "The prick'd lines show the rising height." There are also a few letters of direction, so situated as to convey no very decent innuendo. The whole is but a hasty outline, executed, however, with spirit, and bitten uncommonly deep by the aqua-fortis. I ascribe it to *Hogarth* without hesitation. It is in the collection of Mr. *Foster*.

4. Taste in High Life. A beau, a fashionable old lady, a young lady, a black boy, and a monkey. Painted by Mr. *Hogarth*. "*This was probably not published by himself.*" It was sold by Mr. *Jarvis*, in *Bedford-street, Covent Garden*. Published May 24th, [no year]. A picture of *Desnoyer*, at that time a famous dancing-master, is introduced in this print.

1743.

1. *Benjamin Hoadly*, bishop of *Winchester*. *W. Hogarth pinx. B. Baron sculp.* The plate belongs to Mrs. *Hoadly*, who sells impressions from it to Mrs. *Hogarth*.

2. Capt. *Thomas Coram*, who obtained the charter for the *Foundling Hospital*. Mezzotinto; the first print published by M<sup>r</sup> *Ardell*.

3, Characters

3. Characters and Caricaturas, "to show that  
"Leonardo da Vinci exaggerated the latter." The  
subscription-ticket to Marriage à la Mode.

1745.

1. Marriage à la Mode. Six plates. In these  
only a single variation is detected. In the  
very first impressions of the second of them  
(perhaps, a few only were taken off) one of the  
locks of hair on the forehead of the lady is  
wanting. It was put in by our artist, after *Baron*  
had finished the plate. In the early copies he in-  
serted it with *Indian ink*. Mr. *Walpole* has re-  
marked, that the works of *Hogarth* have little  
obscurity. This position is true in general, though  
*Marriage à la Mode* will supply an exception to it;  
no two persons, perhaps, having ever agreed in  
their explanation of Plate the third \*.

\* In the third plate of this work, the figure of the female un-  
clasping a penknife, is said to have been designed for the once cele-  
brated *Betty Careless*. This remark is supposed to be countenanced  
by the initials E. C. on her bosom. From being in a state to receive  
company, this woman had been long reduced to show it, and after  
repeated confinements in various prisons, ended her life miserably in  
*Covent Garden* workhouse in 1754, about seven years after this set of  
prints had been published. Such a representation of her decline from  
beauty as may be given in the plate before us, is justified by various  
passages in *Lowell's* poems, *Latin* and *English*, written about the  
year 1738, and published in 1741. Thus in his ode, "Ad Sextum,"

*Careless* turpis macies decentem  
Occupat vultum—

Again more amply in his Elegiac Epistle, "Ad Henricum:"

Nympha *Coventini* quæ gloria fulserat Horti,  
Cui vix vidisset *Drurici* vestra parem,  
Exul, inops, liquit proprios miseranda Penates,  
Fortunæ extremas sustinuitque vicem,  
Nunc trahit insauitiam tenebrolo in carcere vitam,  
Et levat insolito mollia membra toro.  
*Careless*, ah! quantum, quantum mutaris ab illâ  
*Careless*, quæ Veneris maxima cura fuit!  
Æde tua risere olim Charitesque Jocique,  
Hic fuerant *Papæ* curus & arma *Dæi*;  
Arserunt Cives, arsit *Judeus* *Apella*,  
Et te bellorum desperare chori.

Jan

When this set of plates was to be engraved,  
*Ravenet*, a young artist, then just coming into  
 employ,

Jam sordens pallensque genas, & flaccida mammis,  
 Non oculi, quondam qui micuere, micant.

Heu! ubi formosæ referentes lilia malæ!

Labra tibi purpureis quæ rubuere rosæ!

Te puer *Idolus*, te fastidique juvenis

Tam marcescentem, dissimilemque tui.

Siccine tam fidam curas *Erycina* ministram?

Hæcine militiæ præmia digna tute?

O *Venus*! ô nimium, nimiumque oblita, tuarum!

*Carlesi* an meruit sortis acerba pati?

Quæ posthæc arisve tuis imponet honorem,

Ardebit posthæc vel tua castra sequi?

Omnigenas æquo circumspice lumine mœchas

Quas tua p. llicibus *Drurica* dives alit,

Quæ cellas habitant, vicos pedite se peragant,

Aut quæ *Wappinos* incoluere lares;

Inveniendæ sunt nusquam lascivior, artus

Mobilior, sacris vel magis apta tuis.

*Carlesi* ah nostris & flenda & flera Camœnis!

Aecedat vestris nulla undela malis!

Te vortor miseram fortuna tenaciter anget,

Nec veniet rebus mollior aura tuis.

Again in his Ode, "Ad *Carolus B.* . . . ."

*Carlesi* quondam misera Penates

*Danglousa & Johnson*, duo pervicacis

Fulmina haurire.

Again in a "Copy of Vettles on *Betty Close's* coming to Town, &c."

*Roberts* will curse all whores—

From worn-out *Carlesi* to fair *Kitty Walker*.

Again in an Ode intitled "Metetrices Britannicæ."

Alina fecutorum *Drurica* castos

Orta *Neptuno*! tibi cura pulchræ

*Carlesi* satis data, tu secunda

*Carlesi* regoes.

These lines will serve to enforce the moral of *The Harlot's Progress*, while they aim at the illustration of a single circumstance in *Marriage à la Mode*, where, if this female is introduced at all, it seems to be in the character of an opulent procuress, either threatening the peer for having diseased her favourite girl, or preparing to revenge herself on the quack whose medicines had failed to eradicate his lordship's disorder. That heroine must have been notorious, who could at once engage the pencil of *Hogarth* and the pen of *Lovelyn*. We may add, that one of the mad-men in the last plate of *The Rake's Progress*, has likewise written "charming *Betty Carlesi*" on the rail of the stairs, and wears her portrait round his neck. Perhaps between the publication of *The Rake's Progress* and *Marriage à la Mode*, she sunk from a wanton into a bawd.

I have

employ, was recommended to Mr. *Hogarth*; and a hard bargain was made. *Ravenet* went through two of the plates\*, but the price proved far inadequate to the labour. He remonstrated, but could obtain no augmentation. When the *Sigismunda* was to be engraved, Mr. *Ravenet* was in a different sphere of life: The painter, with many compliments, solicited his assistance as an engraver, but *Ravenet* indignantly declined the connexion. In the fourth of these plates are the following portraits: Mrs. *Lane* (afterwards Lady *Bingley*) adorning either *Carestini* or *Senesino*. Her husband *Fox Lane* asleep. *Monf. Michel* the *Prussian* ambassador. *Weideman* playing on the *German* flute.

The pompous picture on the right hand of the window in the nobleman's apartment, Plate I. also deserves attention. It appears to be designed as a ridicule on the unmeaning flutter of *French* portraits, some of which (particularly those of *Louis XIV.*) are painted in a style of extravagance equal at least to the present parody by *Hogarth*. This ancestor of our peer is invested with several foreign orders. At the top of one corner of the canvas, are two winds blowing across each other, while the hero's drapery is flying in quite contrary directions. A comet is likewise streaming over his head. In his hand he grasps the light-

I have received the following explanation from another hand. The nobleman threatens to cane a quack-doctor for having given pills which proved ineffectual in curing a girl he had debauched; and brings with him a woman, from whom he alleges he caught the infection; at which she, in a rage, is preparing to stab him with her clasp knife. This wretch is one of the lowest class, as is manifest by the letters of her name marked with gunpowder on her breast. She, however, is brought to the *French* barber-surgeon (a most admirable figure) for his examination and inspection, and for which purpose he is wiping his spectacles with his handkerchief.

\* *Stotin* engraved the first and sixth; *Baron* the second and third; *Ravenet* the fourth and fifth.

ning



ning of *Jove*, and reposes on a cannon going off, whose ball is absurdly rendered an object of fight. A smile compounded of self-complacency and pertness, is the characteristic of his face.

Mr. Lane, of *Hillingdon*, near *Windsor*, bought the six original pictures for 60 guineas, at *Hogarth's* auction\*.

2. A small print of Archbishop *Herring*, at the head of the speech he made to the clergy of *York*, September 24, 1745. *William Hogarth* pinx. C. *Moseley* sculp.

3. The Battle of the Pictures. "Ticket to admit persons to bid for his works at an auction."

4. A jestoon, with a mask, a roll of paper, a pallet, and a laurel. Subscription-ticket for *Garick* in *Richard the Third*.

1746.

1. *Simon Lord Lovat*. Drawn from the life †, and etched in aquafortis by *William Hogarth*.—The second impressions are marked, Price one shilling. When *Hogarth* had finished this plate, a print-seller offered it's weight in gold for it. The impressions could not be taken off so fast as they were wanted, though the rolling-press was at work

\* At the sale of these pictures, when the limited time of the auction was expired, and they were knocked down to Mr. Lane, Mr. *Hogarth* begged the favour of him (granting the pictures to be his) to permit the auction to be kept, as it were, open at least half an hour, to see how far the resentment of his brethren would carry them. He was not a little disappointed. The cheapness of Mr. Lane's purchase, however, was owing to an incident which I am not enabled clearly to explain. It seems, that *Hogarth* had resolved that his auction should be conducted on a new and unprecedented plan. If my information be authentic, the company were not to bid by speaking, but were to write down the sum they meant to offer on bits of paper, and deposit these in a kind of balloting-box. This novelty either so far disgusted, or puzzled the public, that few people attended at the hour appointed, so that Mr. Lane was in reality the only bidder.

† *Hogarth* met Lord *Lovat* at *Barnet*, to draw this picture of him. His lordship, who was then under the hands of the barbery was so glad to see *Hogarth*, that he rose eagerly to embrace him, with the fads on his face.

all night for a week together. For several weeks afterwards, he is said to have received at the rate of 12 l. per day.

2. Mr. *Garrick* in the character of *Richard III.* Painted by *Wm. Hogarth*; engraved by *Wm. Hogarth* and *C. Grignon*. The late Mr. *Duncombe*, of *Duncombe Park*, in *Yorkshire*, gave 200 l. for the original picture, which is now in the possession of his family. The expression in the countenance is happily hit off, but the figure is abundantly too large and muscular.

3. A stand of various weapons, bag-pipes, &c. and a pair of scissars cutting out the arms of *Scotland*. A Subscription-ticket for the March to *Finchley*; of which the original price was only 7 s. 6 d. It was to be raised to 10 s. 6 d. on closing the subscription.

1747.

1. A stage-coach. An election procession in the yard. Designed and engraved by *William Hogarth*. In this plate there is a variation. The early impressions have a flag behind the wheel of the coach, inscribed NO OLD BABY, which was the cry used by the opponents of the present earl *Tylney*, when he stood member for the county of *Essex*, against Sir *Robert Abdy* and Mr. *Bramston*. The figure still carries a horn-book, and a rattle in its hands. At the election, a map was placed on a bulk with an infant in his arms, and exclaimed, as he whipt the child, "What, you little *Child*, must you be a member?" The family name of *Child* was changed by an act of parliament in 1735. In this disputed election, it appeared from the register-book of the parish where he was born, that he was but 20 years of age.

2. Industry and Idleness, in twelve plates. These plates were first printed on very thin paper.

Plate

Plate V. The scene is *Cuckold's Point*, below *London Bridge*. Plate VI. In the early impressions, "*Good-child and Wep*" is written under the sign, instead of "*Wep* and *Goodchild*." In this plate is a figure of *Philip in the Tub*, a well-known beggar and cripple, who had visited *Ireland* and *The Seven Provinces*. He was a constant epithalamist at weddings in *London*. The *French* clergyman in Plate VIII. was designed for Mr. *Platell*, curate of *Barnet*. Plate IX. The scene is in a cellar of a noted house, in *Chick-Lane*, *Smithfield*, that went by the name of the "*Blood Bowl House*," from the various scenes of blood that were there almost daily exhibited, and where there seldom passed a month without the commission of a murder. In plate XI. is *Tiddy Doll*, the well-known vender of gingerbread. Plate XII. *Frederick Prince of Wales*, and the *Princess of Wales*, in the balcony. The hint for this series of prints was evidently taken from the old comedy of *Eastward-hoe*, by *Jonson*, *Chapman*, and *Marston*, reprinted in *Dodley's Collection of Old Plays*.

These plates were retouched by *Hogarth*; but, as usual, whatever they gained in respect to force, they lost in the article of clearness. They offer no variations, except such as are occasioned by his having thrown a few of the figures into shade, that others might appear more prominent. All the passages of Scripture applicable to the different scenes were selected for Mr. *Hogarth*, by his friend the Rev. Mr. *Arnold King*.

3 *Jacobus Gibbs*, architectus. *W. Hogarth* delin.  
*B. Baron* sculp.

1748.

1. A monk leading an ass with a *Scotch* man and woman on it. A wooden cut. Head-piece to the "*Jacobite's Journal*." This was a news-

O 2

paper

paper set up and supported by *Henry Fielding*, and carried on for a few months with some success.

2. Pool of *Bethesda*, from the picture he painted for *St. Bartholomew's Hospital*, in which parish he was born. Engraved by *Ravenet* for *S. Austen*, as a frontispiece for *Stackhouse's Bible*. In this plate, I am assured by an old acquaintance of Mr. *Hogarth*, is a portrait of *Nell Robinson*, a celebrated courtesan, of most agreeable wit and humour, with whom both Mr. *Hogarth* and my informant had in early life been particularly intimate.

1749.

1. The Gates of *Calais* \*. Engraved by *C. Mosley* and *W. Hogarth*. "His own head sketching the view. He was arrested when he was making the drawing, but set at liberty when his purpose was known." See above, p. 31. Mr. *Pine* the engraver sat for the portrait of the Friar. The original picture is in the possession of Lord *Charlemont*. Soon after it was finished, it fell down by accident, and a nail ran through the cross on the top of the gate. *Hogarth* strove in vain to mend it with the same colour, so as to conceal the blemish. He therefore introduced a starved

\* The following lines were written by the Rev. Mr. *Townley*, Master of *Merchant Taylors' School*, and spoken by one of the Scholars, October 22, 1767.

#### ASSA BUBULA.

Littora in opposito, quâ turrim *Dubris* in altum

Ostentans, undas imperiosa regit,

Ferrea stat, multo cum milite, porta *Calesi*:

(*Ingenium pinxit talia, Hogarthæ, tuum*).

En! sudans carnis portat latus ille bovis,

Quem, trepidis genibus, grande fatigat onus;

Obstupet hic fixis oculis atque ore patenti,

Et cœnue, invitus, jus cito mittit humi:

Accedit monachus, digito tangente rubentem

Carnem, divinum prodigiumque colit.

Omnia visa placent animur; non pascis inani

Picturâ, pariter quæ placet atque docet.

Egregius patriæ proprios dat pictor honores;

Et palinam iusta est ferre bovina caro,

CROW,



crow, looking down on the roast-beef, and thus completely covered the defect,

2. Portrait of *John Palmer*, Esq. lord of the manor, and patron of the church, of *Elton* in *Northamptonshire*. *W. Hogarth pinx. B. Baron sculp.* This small head is inserted under a large view of *Elton Church*.

3. His own head in a cap, a pug-dog, and a pallet with the line of beauty, &c. inscribed *Gulielmus Hogarth. Seipse pinxit & sculpsit*. A square print, and very scarce, because *Hogarth* erased his own portrait, and introduced that of *Mr. Churchill*, under the character of a bear, in its room. See under the year 1763.

4. Portrait of *Hogarth*, small circle. *Mr. Basire* (to whom this plate has been ascribed) says it was engraved by *Mr. Hogarth* himself, and is very scarce.

1750.

1. *Thomas Herring*, Archbishop of *Canterbury*. *W. Hogarth p. B. Baron sculp.\** Of this picture (which is preserved in *Lambeth-Palace*) the Archbishop, in a letter to *Mr. Duncombe*, says, "None of my friends can bear *Hogarth's* picture;" and *Mr. Duncombe*, the son, in a note to this epistle, observes that "this picture (as appears by the print, engraved by *Baron* in 1750) exhibits rather a caricature than a likeness, the figure being gigantic, the features all aggravated and *outrés*, and, on the whole, so far from conveying an idea of that *os placidum*, *more/que benigni*, as *Dr. Fortin* expresses it, that engaging sweetness and benevolence, which were characteristic of this prelate, that they seem rather expressive of a *Bonner*, who could burn a heretic.

\* A proof of this plate, before the face was finished, is in *Mr. Foster's Collection*.

“ *Lowal’s* hard features *Hogarth* might command;  
 “ *A Herring’s* sweetness asks a *Reynolds’* hand.”

*Hogarth* however made the following observation while the Archbishop was sitting to him:  
 “ Your Grace, perhaps, does not know that some  
 “ of our chief dignitaries in the church have  
 “ had the best luck in their portraits. The most  
 “ excellent heads painted by *Vandyk* and *Kneller*,  
 “ were those of *Laud* and *Tillotson*. The crown  
 “ of my works will be the representation of your  
 “ Grace.”

2. *Jacobus Gibbs*, Architectus, A.M. and F.R.S.  
*Hogarth* delin. *Baron* sculp. The same face as that  
 in 1747, but in an octagon frame, which admits  
 more of the body to be shewn, as well as of the  
 architecture in the back ground.

3. The March to *Finchley*, dedicated to the King  
 of *Prussia*\* [as “ an Encourager of the Arts,”]  
 “ in resentment for the late King’s sending for the  
 “ picture to *St. James’s*, and returning it without  
 “ any other notice;” or, what was worse than none,  
 a present of a guinea. This print is engraved by  
*Luke Sullivan*. The original picture was disposed  
 of by lottery; but being among the numbers re-  
 maining in the hands of Mr. *Hogarth*, he made a  
 present of it to the *Foundling Hospital*. A very

\* PRUSIA, in the earliest impressions. I have been assured that  
 only twenty-five were worked off with this literary imperfection, as  
*Hogarth* grew tired of adding the mark ~ with a pen over one S,  
 to supply the want of the other. He therefore ordered the inscrip-  
 tion to be corrected before any greater number of impressions were  
 taken. Though this circumstance was mentioned by Mr. *Thane*, to  
 whose veracity and experience in such matters the greatest attention  
 is due, it is difficult to suppose that *Hogarth* was fatigued with  
 correcting his own mistake in so small a number of the first im-  
 pressions. I may venture to add, that I have seen, at least,  
 five and twenty marked in the manner already described; and it is  
 scarce possible, considering the multitudes of these plates dispersed  
 in the world, that I should have met with all that were so distin-  
 guished.

good

good explanation of it is in *The Student*, vol. II. p. 162. To elucidate a circumstance, however, in this justly celebrated performance, it is necessary to observe, that near *Tottenham Court Nursery* was the place where the famous *Broughton's* amphitheatre for boxing was erected. It has been since taken down, having been rendered useless by the justices not permitting such kind of diversions. This will account for the appearance of the Bruisers at one corner of the print. All the off-tracts from the faces in the original picture of the *March to Finchley*, in red chalk on oiled paper, are still preserved.

This plate may be said to contain three portraits, all of which were acknowledged by the artist: a noted *French* pye-man; a handsome young fifer, and a chimney-sweeper with an aspect peculiarly roguish. The two latter were hired by *Hogarth*, who gave each of them half a crown, for his patience in sitting while his likeness was taken.

With this plate, of which the proofs in aquafortis, as well as the finished ones, are highly valuable, no unfair stratagems have been practised, that a number of the various impressions, taken off at different times, might be mistaken for early ones. On copper nothing is more easy than to cover, alter, efface, or re-engrave an inscription, as often as temporary convenience shall require a change in it\*. Witness; the several copies of

\* *Proofs* were anciently a few impressions taken off in the course of an engraver's process. He proved a plate in different states, that he might ascertain how far his labours had been successful, and when they were complete. The excellence of such early impressions, worked with care, and under the artist's eye, occasioning them to be greedily sought after, and liberally paid for, it has been customary among our modern printfellers to take off a number of them, amounting, perhaps, to hundreds, from every plate of considerable value; and yet their want of rareness has by no means abated their price.

of the *Lottery*, three of which exhibit the names of three different publishers: the fourth has none at all.

1751.

1. *Beer-street*; two of them, with variations, and *Gin Lane*. The following verses under these two prints are by the Rev. Mr. *James Townley*, Master of *Merchant Taylors' School*:

BEER-STREET.

Beer, happy product of our isle,  
Can finewy strength impart,  
And, wearied with fatigue and toil,  
Can chear each manly heart.

Labour and Art, upheld by thee,  
Successfully advance;  
We quaff thy balmy juice with glee,  
And Water leave to *France*.

Genius of Health, thy grateful taste  
Rivals the cup of *Jove*,  
And warms each *English* generous breast  
With Liberty and Love.

GIN-LANE.

Gin, cursed fiend! with fury fraught,  
Makes human race a prey;  
It enters by a deadly draught,  
And steals our life away.

Virtue and truth, driven to despair,  
Its rage compels to fly,  
But cherishes, with hellish care,  
Theft, murder, perjury.

On retouching a plate, it has been also usual, among the same conscientious fraternity, to cover the inscription which was immediately added after the first proofs were obtained, with slips of paper, that a number of secondary proofs might also be created. This device is notorious, and too often practised, without discovery, on the unskilful purchaser. A new print, in short, is of the same use to a crafty dealer, as a fresh girl to a politic bawd. In both instances *la fausse puçelage* is disposed of many times over.

Damn'd



All Damn'd cup! that on the vitals preys,  
 That liquid fire contains,  
 Which madness to the heart conveys,  
 And rolls it thro' the veins.

Mr. *Walpole* observes, that the variation of the butcher lifting the *Frenchman* in his hand, was an afterthought; but he is mistaken. This butcher is in reality a blacksmith; and the violent hyperbole is found in the original drawing, as well as in the earliest impressions of the plate. The first copies of *Beer-street*, *Gin Lane*, and the Stages of Cruelty, were taken off on very thin paper; but this being objected to, they were afterwards printed on thicker. The painter, who in the former of these scenes is copying a bottle from one hanging by him as a pattern, has been regarded as a stroke of satire on *John Stephen Liotard*, who (as Mr. *Walpole* observes) "could render nothing but " what he saw before his eyes."

It is probable that *Hogarth* received the first idea for these two prints from a pair of others by *Peter Breugel* (commonly called *Breugel d'enfer*, or *Hellish Breugel*), which exhibit a contrast of a similar kind. The one is entitled *La grasse*, the other *La maigre Cuisine*. In the first, all the personages are well fed and plump; in the second, they are starved and slender. The latter of them also exhibits the figures of an emaciated mother and child, sitting on a straw mat upon the ground, whom I never saw without thinking on the female, &c. in *Gin Lane*. In *Hogarth*, the fat *English* blacksmith is insulting the gaunt *Frenchman*; and in *Breugel*, the plump cook is kicking the lean one out of doors. Our artist was not unacquainted with the works of this master, as will appear by an observation on the *Lilliputians* giving *Gulliver* a clyster.

2. The Stages of Cruelty, in four prints. Designed by *W. Hogarth*, price 4 s. These have been

P

commended

commended amongst the best prints of *Mr. Hogarth*. They are surely the most disgusting in the whole collection. Of the two latter of these there are wooden plates on a large scale, *invented and published by W. Hogarth*. They were executed by order of our artist, who wished to diffuse the salutary example they contain, as far as possible, by putting them within the reach of the meanest purchaser. It appears that he designed they should be sold for pence a-piece. This set of prints, however, is illustrated with the following verses:

#### FIRST STAGE OF CRUELTY.

While various scenes of sportive woe  
The infant race employ,  
And tortur'd Victims bleeding show  
The tyrant in the boy.  
Behold! a youth of gentler heart,  
To spare the Creature's pain,  
O take, he cries—take all my tart,  
But tears and tart are vain.  
Learn from this fair example—you,  
Whom savage sports delight,  
How Cruelty disgusts the view,  
While Pity charms the sight.

#### SECOND STAGE OF CRUELTY.

The generous *steed*, in hoary age,  
Subdu'd by labour lies;  
And mourns a cruel master's rage,  
While *Nature* strength denies.  
The tender *Lamb*, o'er-drove and faint,  
Amidst expiring thro'ors,  
Bleeds forth it's innocent complaint,  
And dies beneath the blows.  
Inhuman wretch! say whence proceeds  
This coward Cruelty?  
What int'rest springs from barb'rous deeds?  
What joy from misery?

#### III. CRUELTY.

## III. CRUELTY IN PERFECTION.

To lawless *Love* when once betray'd,  
 Soon crime to crime succeeds;  
 At length beguil'd to *Theft*, the maid  
 By her *beguiler* bleeds.  
 Yet learn, seducing man, nor night,  
 With all its sable cloud,  
 Can screen the guilty *deed* from sight:  
 Foul Murder cries aloud.  
 The gaping wounds, and blood-stain'd steel,  
 Now shock his trembling *soul*:  
 But oh! what pangs his breast must feel,  
 When Death his knell shall toll.

## IV. THE REWARD OF CRUELTY.

Behold the *Villain's* dire disgrace,  
 Nor death itself can end:  
 He finds no peaceful *burial-place*;  
 His breathless corse, no friend,  
 Torn from the root, that wicked *Tongue*,  
 Which daily swore and curst!  
 Those eye-balls, from their sockets wrung,  
 That glow'd with lawless lust.  
 His heart, expos'd to prying eyes,  
 To *pity* has no claim;  
 But, dreadful! from his *bones* shall rise,  
 His monument of shame.

3. *Paul* before *Felix*, designed and scratched in the true *Dutch* taste, by *W. Hogarth*. This was the receipt for *Pharaoh's* daughter, and for the serious *Paul* before *Felix*; and is a satire on *Dutch* pictures. It also contains, in the character of a serjeant tearing his brief, a portrait of *Hume Campbell*, who was not over-delicate in the language he used at the bar to his adversaries and antagonists. This, however, is said by others to be the portrait of *William King*, LL.D. Principal

of *St. Mary Hall, Oxford*.) In a variation of this print, the Devil is introduced sawing a leg of the stool on which *Paul* stands. In the *third* impression, as is said in the collection sold last at *Christie's*, "*Hogarth* has again taken out the Devil. By these variations of *Devil and no Devil*, he glances at Collectors, who give great prices for such rarities; and, perhaps, he had in his eye the famous print of the *Shepherds Offering* by *Pailly*, after *Guido*, which sells very dear, without the Angels." This, however, is erroneous. After the daemon was once admitted, he was never discarded. The plate in *Mrs. Hogarth's* keeping confirms my assertion. In the first proof of *Pailly's Shepherds Offering*, the angels are lightly sketched in; in the finished proof they are totally omitted; but were afterwards inserted. There are similar variations relative to the arms at the bottom of it.

Of this burlesque *Paul, &c.* none were originally intended for sale; but our artist gave them away to such of his acquaintance, &c. as begged for them. The number of these petitioners, however increasing every day, he resolved at last to part with no copies of it at a less price than five shillings. All the early proofs were stained by himself, to give them that tint of age which is generally found on the works of *Rembrandt*. Of this plate however there are *two* impressions. The inscription under the *first*, is "*Paul before Felix. Design'd and scratch'd in the true Dutch Taste by &c.*" Under the *second*, "*Designed and etch'd in the ridiculous manner of Rembrandt, &c.*"

1752.

1. *Paul before Felix*, from the original painting in *Lincoln's-Inn Hall*, painted by *W. Hogarth*. "*There is much less Dignity in this, than Wit in the preceding.*" To the second state of this plate was added the quotation which, in p. 40, I have

printed



printed from Dr. *Joseph Warton's* Essay on the Genius of *Pope*, though it has been since effaced,

2. The same, "as first designed, but the wife of Felix was afterwards omitted, because St. Paul's hand was very improperly placed before her." On the appearance of Dr. *Warton's* criticism on this plate, *Hogarth* caused the whole of it to be engraved under both this and the next mentioned print, without any comment.

3. *Moses* brought to *Pharaoh's* daughter, from a picture at *The Foundling Hospital*. Engraved by *W. Hogarth* and *Luke Sullivan*.

In the early impressions from this plate (exclusive of its necessary and usual inscription) the words "Published February 5, 1752, according to Act of Parliament," and "*W. Hogarth pinxit*," are found. In subsequent copies they are obliterated; and we have only "Published as the Act directs" in their room. These were left out, however, only to make room for the quotation from Dr. *Warton's* book already mentioned.

1753.  
1. *Columbus* breaking the egg. "The subscription-ticket to his *Analyfis*. First payment 5s. *Hogarth* published this print as a sarcasm on those sneering artists who treated lightly his discovery of the line of beauty, on account of its simplicity:

2. *Analyfis* of Beauty. Two plates. Mr. *Walpole* observes, that *Hogarth's* "samples of grace in a young lord and lady are strikingly stiff and affected. They are a *Bath* beau and a country beauty." This plate is found in three different states. The original head of the principal male figure was changed twice after the print made its first appearance. The faces in the two earliest impressions gave way to that of his present Majesty. We know not to which of these Mr. *Walpole's* observation applies. In Plate I. Fig. 19. the fat

fat figure dress'd in a *Roman* habit, and elevated on a pedestal, was designed, as *Hogarth* himself acknowledged, for a ridicule on *Quin* in the character of *Ceriolanus*. Fig. 20. was likewise meant for the celebrated *Desnoyer*, dancing in a grand ballet. In the second of these plates, is the figure of a man looking up at King *Henry VIII.*, and pointing out the stateliness of some of his proportions to a lady, who hides her face with her hand. The second figure in the dance has been said to be designed for King *Derrick*, but he was perhaps too obscure a personage at that time to be so particularly noticed. *Derrick* succeeded *Beau Nash* as master of the ceremonies at *Bath*. I have since been assured, that the country dance introduced as an illustration of the *Analysé*, was originally meant to have formed one of the scenes in the *Happy Marriage*. The old gentleman hastening away his daughter, while his servant is putting on his spatterdashes, serves to countenance the supposition. When *Hogarth* shewed the original painting from which this dance has been engraved, to my informant, he desired him at the same time to observe the pile of hats in the corner, which were all so characteristic of their respective owners, that they might with ease be picked out and given to the parties for whom they were designed.

### 3. The Political Clyster.

*Nubtanoi Tfwoc.* Dr. O'Geartb sculp.  
*Nit Mrry. Cht Nf. ndw Lps ecple &c. &c. Jhd b. Prgd.*  
*See Gulliver's speech to the Hon. House of Vulgaria in Lilliput.*

More than the general idea of this print, is stolen from another by *Hellish Breugel*, whom I have already mentioned in a remark on *Beer-street* and *Gin-Lane*. The *Dutchman* has represented a number of pigmies delivering a huge giant from a load

of faces. His postern is thrust out, like that of *Gulliver*, to favour their operations. *Bruegel* has no less than three prints on this subject, with considerable variations from each other.

1. Crowns, mitres, maces, &c. A subscription-ticket for the Election entertainment.

1754. 1755.

1. Four prints of an Election. These came out at different times, viz. Plate I. Feb. 24, 1755 (inscribed to the Right Hon. Henry Fox); Plate II, Feb. 20, 1757, (to his Excellency Sir Charles Hanbury Williams, Ambassador to the Court of Russia); Plate III, Feb. 20, 1758, (to the Hon. Sir Edward Walpole, Knight of the Bath); Plate IV, Jan. 1, 1758, (to the Hon. George Hay, one of the Lords Commissioners of the Admiralty). The original pictures are now in the possession of Mrs. Garrick, at Hampton. The inscription on the banner, "Give us our eleven days," alludes to the alteration of the Style in 1752; in which year, from the 2d to the 14th of September, eleven days were not reckoned by act of parliament. In the election dinner, Mr. Hogarth assured the writer of this paragraph, that there is but one at table intended for a real portrait; and that is the Irish gentleman [Mr. Parnell, an eminent attorney] who is diverting the company by a face drawing with a burnt cork upon the back of his hand, while he is supposed to be singing—*An old woman clothed in grey*. This gentleman begged it as a favour; assuring Mr. Hogarth that he was so generally known, it could not but be of service to him in the sale of his prints at Dublin. Note.

\* The intimate friend of Hogarth, at that time a Commissioner of the Admiralty; afterwards Sir George Hay, knight, Dean of the Arches, Judge of the Prerogative Court, and also of the High Court of Admiralty, who died 1778.

withstanding

withstanding our artist's assertion, the handsome candidate is pronounced to be the late *Thomas Potter, Esq.* and the effigy, seen through the window, with the words "No Jews" about his neck, to be meant for the late Duke of *Newcastle*. The very paper of tobacco, inscribed "*Kirton's Best*," has its peculiar significance! This man was a tobacconist by *St. Dunstan's Church* in *Fleet-street*, and ruined his health and constitution, as well as impaired his circumstances, by being busy in the *Oxfordshire* election of 1754. Plate II. In the painted cloth depending from the sign-post, the height of *The Treasury* is contrasted with the squat solidity of *The Horse Guards*, where the arch is so low, that the state-coachman cannot pass through it with his head on; and the turret on the top, is so drawn as to resemble a beer-barrel. *Ware* the architect very gravely remarked on this occasion, that the chief defect would have been sufficiently pointed out by making the coachman only stoop. He was hurt by *Hogarth's* stroke of satire. Money is likewise thrown out of *The Treasury* windows, to be put into a waggon, and carried into the country. The man with a pot of beer is explaining, with pieces of a tobacco-pipe, how *Porto Bello* was taken with six ships only. In Plate III. *Dr. Shebbeare*, with fetters on, is prompting the idiot; and in Plate IV. the old Duke of *Newcastle* appears at a window. A happy parody in the last of these plates may, perhaps, have escaped the notice of common observers. *Le Brun*, in his *Battle of the Granicus*, has represented an eagle hovering above the helmet of *Alexander*. *Hogarth* has painted a goose flying over the perriwig'd head of the successful candidate. During the contested *Oxfordshire* Election in 1755, an outrageous mob in the Old Interest had surrounded a post-chaise, and



was about to throw it into the river ; when Capt. T —, within side, shot a chimney-sweeper who was most active in the assault. The captain was tried and acquitted. To this fact, *Hogarth* is supposed to allude in the monkey riding on the Bear, with a cockade in his hat, and a carbine by his side, which goes off and kills the little sweep, who has clambered up on the wall. The member chaired is said to bear more than an accidental resemblance to Mr. *Dodington*, afterwards Lord *Melcombe*.

In the second state of the first of these plates, a few variations are discoverable. The perspective in the oval over the stag's horns is improved. A shadow on the wainscot, proceeding from a supposed window on the left side, is effaced ; the hand of the beldam kissing the young candidate, is removed from under her apron, and now dangles by her side ; a salt-seller is likewise missing from the table. In the first impression also, the butcher who is pouring gin on the broken head of another man, has *For our Country* on his cockade ; in the second, we find *Pro patria* in its stead. The lemons and oranges that once lay on a paper, by the tub in which the boy is making punch, are taken away ; because *Hogarth*, in all probability, had been informed that vitriol, or cream of tartar, is commonly used, instead of vegetable acids, when a great quantity of such liquor is prepared at public houses on public occasions. In the third impression a hat is added to those before on the ground, and another on the bench. The whole plate has also lost much of its former clearness. The original inscription at one corner of it was — “ Painted, and the whole engraved by *Wm. Hogarth*.” The two words in *Italicks* were afterwards effaced.

In Plate II. we meet with a fresh proof of our artist's inattention to orthography; Party-tool (used as a proper name) being here spelt parti-tool. This plate was engraved by *C. Grignion*, and has been retouched, as the upper row of the lion's teeth are quite obliterated in the second impression.

Plate III. The militia- (or, as *Hogarth* spells it, milicia) bill appearing out of the pocket of the maimed voter, is only found in the second impression. This print was engraved by *Hogarth* and *Le Cave*.

In the second impressions of Plate IV. (which was engraved by *W. Hogarth* and *F. Aviline*) the shadow on the sun-dial, denoting the hour, and the word *indintur* (commonly spelt indenture) on the scroll hanging out of the attorney's window, are both added. The fire from the gun is also continued farther; the bars of the church-gate are darkened; and the upper sprigs of a tree, which were bare at first, are covered with leaves.

By these marks the unskilful purchaser may distinguish the early from the later impressions. We forbear therefore to dwell on more minute variations.

The publick were so impatient for these four prints, that *Hogarth* was perpetually hastening his coadjutors, changing some, and quarrelling with others. On this account three of the plates were slightly executed, and soon needed the reparations they have since received.

2. Frontispiece to *Kirby's Perspective*. Engraved by *Sullivan*. Satire on false perspective. Motto, "Whoever maketh a design without the knowledge of Perspective, will be liable to such absurdities as are shewn in this frontispiece." The occasion of engraving this frontispiece arose from

from the mistakes of a gentleman still living, who was learning to draw without being taught the art of perspective. To point out in a strong light the errors which would be likely to happen from the want of acquaintance with those principles, this print was intended. It was afterwards given to *Kirby*, who dedicated *Dr. Brook Taylor's* Method of Perspective to *Mr. Hogarth*. The above anecdote is recorded on the authority of the gentleman already mentioned.

1756.

1. *France and England*, two plates; both etched by himself. Under them are the following verses, by *Mr. Garrick*:

PLATE I. FRANCE.

With lantern jaws, and croaking gut,  
See how the half-starv'd *Frenchmen* strut,  
And call us *English* dogs!  
But soon we'll teach these bragging foes,  
That beef and beer give heavier blows  
Than soup and roasted frogs,

The priests, inflam'd with righteous hopes,  
Prepare their axes, wheels and ropes,  
To bend the stiff-neck'd sinner;  
But should they sink in coming over,  
*Old Nick* may fish 'twixt *France* and *Dover*,  
And catch a glorious dinner.

PLATE II. ENGLAND.

See *John* the Soldier, *Jack* the Tar,  
With sword and pistol arm'd for war,  
Should Mounseer dare come here!  
The hungry slaves have smelt our food,  
They long to taste our flesh and blood,  
*Old England's* beef and beer!

Q 2

Britons,

*Britons*, to arms ! and let 'em come,  
 Be you but *Britons* still, Strike home,  
 And lion-like attack 'em ;  
 No power can stand the deadly stroke  
 That's given from hands and hearts of oak,  
 With liberty to back 'em.

2. The Search-night. *J. Fielding sculp.* 21/2  
 March, 1756\*. "*A very bad print, and I believe  
 "an imposition."* It was afterwards copied in  
 two different sizes in miniature, and printed  
 off on cards, by *Darby*, in 1766. This was  
 taken from the top of a tobacco-box engraved  
 by *Hogarth* for *Capt. Johnson*. On this plate are  
 sixteen stupid verses, not worth transcribing.

1758.

1. His own portrait, sitting and painting the  
 Muse of Comedy. Head profile, in a cap.  
 The Analysis of Beauty on the floor. *W. Hogarth*,  
*serjeant-painter to his Majesty*. The face engraved  
 by *W. Hogarth*.

1759.

1. The Cockpit. *Designed and engraved by  
 W. Hogarth*. In this plate is a portrait of *Nan  
 Rawlins*, a very ugly old woman, well remem-  
 bered at *Newmarket*, and at the ladies' ordinary at  
*Northampton*. She was a famous cock-feeder. The  
 blind gentleman is *Lord Albemarle Bertie*, who was  
 a constant attender of this diversion. His portrait  
 was before discoverable in the crowd round the  
 bruisers in the *March to Finchley*.

2. A small oval of *Bishop Hoadly*, *etat.* 83.  
*Hogarth pinx.* *Sherlock sculp.* In *Mr. Foster's*  
 collection.

\* *Mr. Ireland* has a copy of this print, engraved also by *Fielding*,  
 dated August 11, 1749.



1760.

1. Frontispiece to *Tristram Shandy*. Of this plate there are two copies; in the first of which the hat and clock are omitted. *S. Ravenet sculp.* In this plate is the portrait of Dr. *Burton*, of *Tork*, the Jacobite physician and antiquary.

2. Frontispiece to *Brook Taylor's Perspective of Architecture*. With an attempt at a new order. *W. Hogarth, July 1760. W. Woollet sculp.*

3. Mr. *Huggins*. A small oval. *Hogarth pinx. Major sculp.* On the left, a bust, inscribed "IL DIVINO ARIOSTO." On the right, "DANTE L'INFERNO, IL PURGATORIO, IL PARADISO." Mr. *Huggins*, (of whom see p. 15.) had this portrait engraven, to prefix to his translation of *Dante*, of which no more than a specimen was ever published. Dr. *Monkbouse* has the plate.

1761.

1. Frontispiece and tail-piece to the catalogue of pictures exhibited in *Spring Gardens*. *W. Hogarth inv. C. Grignion sculp.* There is a variation of this print; a *Latin* motto under each. In the earliest impressions *obit*, corrected afterwards to *obiit*.

2. Time blackening a picture. Subscription-ticket for his *Sigismunda*. "This, and the preceding tail-piece, are satires on connoisseurs."

3. The Five Orders of Perriwigs at the Coronation of *George III.* Many of the heads, as well as wigs, were known at the time. The first head, of the second row, was designed to represent Lord *Melcombe*; and those of Bishops *Warburton* and *Squire* are to be found in the groupe. The advertisement annexed, as well as the whole print, is said to have been a ridicule on Mr. *Stewart's*

\* Published in two volumes, folio, 1761, by *Joshua Kirby*, Designer in Perspective to his Majesty.

Antiquities of *Athens*, in which, with minute accuracy, are given the measurements of all the members of the *Greek Architecture*.

4. Frontispiece to the *Farmer's Return from London*, an Interlude by Mr. *Garrick*, acted at *Drury Lane*. *W. Hogarth delin.* *James Basire sculp.* In Mr. *Foster's* collection is a copy of this plate, no name, the figures reversed. The original drawing was given to Mr. *Garrick*, and is now in the possession of his widow at *Hampton*.

5. Another frontispiece to *Tristram Shandy*. His christening. *F. Ravenet sculp.*  
1762.

1. Credulity, Superstition, and Fanaticism. "Satire on the Methodists."

2. The Times. Plate I. In one copy of this print *Henry VIII.* is blowing the flames; in another Mr. *Pitt* has the same employment. As this plate is not described in *Trusler's Account of Hogarth's Works*, I shall attempt an explanation of it; and subjoin, by way of note, a humorous description of it, which was printed in a news-paper immediately after its first appearance in the world\*.

Europe

\* The principal figure, in the character of *Henry VIII.* appears to be not Mr. *P.* but another person, whose power is signified by his bulk of carcase, treading on Mr. *P.* represented by 3000 l. The bellows may signify his well-meaning, tho' ineffectual endeavours to distinguish the fire by wind, which, tho' it will put out a small flame, will cherish a large one. The guider of the engine-pipe, I should think, can only mean his *M.*—, who unweariedly tries, by a more proper method, to stop the flames of war, in which he is assisted by all his good subjects, both by sea and land, notwithstanding any interruption from *Auditors* or *Britons*; *Monitors*, or *North Britons*. The respectable body at the bottom can never mean the magistrates of *London*; Mr. *H.* has more sense than to abuse so respectable a body; much less can it mean the judges; I think it may as likely be the Court of Session in *Scotland*, either in the attitude of adoration, or with outspread arms intending to catch their patron, should his stinks give way. The *Frenchman* may very well sit at his ease among his miserable

Europe on fire; France, Germany, Spain, in flames, which are extending to Great-Britain. This desolation continued and increased by Mr. Pitt, under the figure of King Henry VIII. with bellows increasing the mischief which others are striving to abate. He is mounted on the stilts of the populace. A *Cheshire* cheese depends from his neck, with 3000*l.* on it. This alludes to what he had said in Parliament—that he would sooner live on a *Cheshire* cheese and a shoulder of mutton, than submit to the enemies of Great-Britain. Lord Bute, assisted by *English* soldiers, sailors, and *Highlanders*, manages an engine for extinguishing the flames, but is impeded by the Duke of *Newcastle*, with a wheel-barrow full of *Monitors* and *North Britons*, for the purpose of feeding the blaze. The respectable body under Mr. Pitt, are the aldermen of *London*, worshipping the idol they had set up; whilst the musical King of *Prussia*, who alone is sure to gain by the war, is amusing himself with a violin amongst his miserable coun-

terable countrywomen, as he is not unacquainted, that *France* has always gained by negotiating what she lost in fighting. The fine gentleman at the window with his garretteers, and the barrow of periodical papers, refer to the present contending parties of every denomination. The breaking of the *Newcastle Arms* alludes to the resignation of a great personage; and the replacing of them, by the sign of the four clenched fists, may be thought emblematical of the great œconomy of his successor. The *Norfolk* jig signifies, in a lively manner, the alacrity of all his Majesty's forces during the war; and G. T. [*George Townsend*] *fecit*, is an opportune compliment paid to Lord *Townsend*, who, in conjunction with Mr. *Windham*, published, "A Plan of Discipline for the Use of the *Norfolk* Militia," 4*to.* and had been the greatest advocate for the establishment of our present militia. The picture of the *Indian* alive from *America*, is a satire on our late uncivilized behaviour to the three chiefs of the *Cherokes* nation, who were lately in this kingdom; and the bags of money set this in a still clearer view, signifying the sums gained by shewing them at our public gardens. The *fly Dutchman*, with his pipe, seems pleased with the combustion, from which he thinks he shall be a gainer. And the Duke of *Nivernois*, under the figure of a dove, is coming from *France* to give a cessation of hostilities to *Europe*.

trywomen.

trywomen. The picture of the *Indian* alludes to the advocates for retaining our *West Indian* conquests, which it was said would only increase excess and debauchery. The breaking down of the *Newcastle*-arms, and the drawing up the patriotic ones, refer to the resignation of that noble Duke, and the appointment of his successor. The *Dutchman* smoking his pipe, with a *Fox* peeping out beneath him, and waiting the issue; the *Waggon*, with the treasures of the *Hermione*, the unnecessary marching of the Militia, signified by the *Norfolk* jig; the *Dove* with the olive-branch, and the miseries of war, are obvious, and need no explication.

3. T. Morell, S. T. P. S. S. A. W. Hogarth delin. James Bafire sculp. From a drawing returned to Mr. Hogarth.

4. Henry Fielding, ætatis 48. W. Hogarth del. James Bafire sculp. From a drawing with a pen made after the death of Mr. Fielding. "That gentleman," says Mr. Murphy, "had often promised to sit to his friend Hogarth, for whose good qualities and excellent genius he always entertained so high an esteem, that he has left us in his writings many beautiful memorials of his affection: unluckily, however, it so fell out that no picture of him was ever drawn; but yet, as if it was intended that some traces of his countenance should be perpetuated, and that too by the very artist whom our author preferred to all others; after Mr. Hogarth had long laboured to try if he could bring out any likeness of him from images existing in his own fancy, and just as he was despairing of success, for want of some rule to go by in the dimensions and outlines of the face, fortune

"threw



“threw the grand *desideratum* in the way. A  
 “lady, with a pair of scissors, had cut a profile,  
 “which gave the distances and proportions of  
 “his face sufficiently to restore his lost ideas of  
 “him. Glad of an opportunity of paying his last  
 “tribute to the memory of an author whom he  
 “admired, Mr. *Hogarth* caught at this outline  
 “with pleasure, and worked, with all the attach-  
 “ment of friendship, till he finished that excellent  
 “drawing which stands at the head of this work\*,  
 “and recalls to all, who have seen the original,  
 “a corresponding image of the man.” Notwith-  
 standing this authentic relation of Mr. *Murphy*,  
 a different account of the portrait has been  
 lately given in one of the newspapers. Mr.  
*Garrick*, it is there said, dressed himself in a suit  
 of his old friend’s cloaths, and presented himself  
 to the painter in the attitude, and with the fea-  
 tures of *Fielding*. Mr. *Garrick*, however, we can  
 assert, interfered no farther in this business than  
 by urging *Hogarth* to attempt the likeness, as a  
 necessary adjunct to the edition of *Fielding*’s works.  
 I am assured that our artist began and finished the head  
 in the presence of his wife and another lady. He  
 had no assistance but from his own memory, which,  
 on such occasions, was remarkably tenacious †.

\* I have been told, that when Admiral *Wallis* died in *The East  
 Indies*, his lady was distressed to think that she had no picture of  
 him, and went to a painter of note, to desire to know whether he  
 could not paint a person whom he had never seen. The painter ex-  
 pressed himself ready to try; and accordingly the lady, and a fe-  
 male friend or two, attended the next day. “Well, what sort of  
 “a nose?” “Why, so.” “Will this do?” “No, longer.” And  
 so on; till at last a picture came out so like, that not only the lady  
 was satisfied, but several male friends had copies taken of it. *Nan-  
 teuil* professed that he could represent a person he never saw, but  
 then he must have such questions resolved as he should ask.

† To this sketch so great justice was done by the engraver, that  
 Mr. *Hogarth* declared he did not know his own drawing from a  
 proof of the plate before the ornaments were added.

R

1. John

1763.

1. *John Wilkes, Esq. Drawn from the life, and etched in aquafortis by Wm. Hogarth.* Price 1s. It was published with the following oblique note. This is "a direct contrast to a print of SIMON " LORD LOVAT \*."

2. The Bruiser *C. Churchill*, in the character of a *Russian Hercules*, &c. This plate contained originally his own portrait (see 1749). To shew the contempt in which he held the "Poetical Epistle " to *Hogarth*," he makes the pug-dog water on it, but in a manner by no means natural to his species. Perhaps there is the same error relative to the Monkey in the print of the *Strollers*. This kind of *evacuation*, however, appears to have been regarded by *Hogarth* as a never-failing joke. On the pallet he exhibits the *North Britons*, and a begging-box to collect subscriptions for them. *Designed and engraved by W. Hogarth.*

3. The same \*; but on the pallet is introduced the political print described in p. 55.

4. Print of the Weighing-house, to "*Club's* "*Phyfiognomy*;" a humorous pamphlet in quarto, published in 1763, by Mr. *Club*, Editor of the *History and Antiquities of Wheatfield in Suffolk*, and dedicated to *Hogarth*. *W. Hogarth del. L. Sullivan sculp.* It was likewise printed in a collection of this author's works, published at *Ipswich*, 2 vols. 12mo. no date, with a new engraving.

\* The original drawing, which was thrown by *Hogarth* into the fire, was snatched out of it by a Lady. It is now in the possession of Mr. *Ireland*.

† The first was price 1s; the second price 1s. 6d. There is still another impression, in which the back ground of the print in the pallet is infinitely more worked up. The letters "N. B." appear "Lye I." and "Dragon of *Wantsley*," added at the end of "I war-  
rant ye."

ing

ing of the plate. Mr. Club was drowned in the moat that surrounded his house at *Wheatfield*.

5. *Frontispiece* to a pamphlet written by Dr. Gregory Sharpe, Master of *The Temple*, against the *Hutchinsonians*, but never published. "It represents a witch sitting on the moon, and watering on a mountain, whence issue mice, who are devouring Sir Isaac Newton's *Optics*; one mouse lies dead on *Hutchinson's* works, probably to imply being choaked. The conundrum signifies, *Front-is-piss*." The Doctor's family are supposed to possess this plate. Dr. Ducarel has one in his collection, presented to him by Dr. Sharpe. 1764.

1. *FINIS*, or the Tail-piece. The Bathos, or manner of sinking in sublime painting, inscribed to the dealers in dark pictures. TIME breathing out his last, a ruinous tower, and many other allegorical devices; among the rest, he has introduced his own "Times."

2. The Sleeping Judges, with heads after *L. da Vinci*.

3. The Bench. The preceding plate, with alterations. The upper part of this print was the last of *Hogarth's* designs; and he worked upon it two hours in the very day before he died. It is therefore to be considered as an unfinished performance. The late Sir George Hay had a picture on the same subject (now in the possession of his executor, Mr. Edwards of *Beaufort-Buildings*), which differs from both the plates.

4. His own portrait, sitting and painting the Muse of Comedy. The same with that of 1758, the face retouched, but not so like as the former one. "Comedy also has the face and mask marked with black, and inscribed, COMEDY, 1764. No other inscription but his name, William Hogarth, R 2 "1764."

"1764." There is, however, an intermediate impression of this plate, with the words *Serjeant Painter*, &c. scratched over by the burin, but still sufficiently legible.

1. Hell-Gate, Setan, Sin, and Death. *Milton's Paradise Lost*. Book II. A large print. Engraved by C. Townley, and intended to have been published April 15, 1767. It was dedicated to the late Mr. Garrick, who possessed the original (unfinished) picture painted by *Hogarth*. The plate was destroyed, and only three of the prints are now remaining. One of these, belonging to the late Rev. Mr. Townley, Rector of *Gracechurch*, London, upon his death in 1778, became the property of his son, the present Mr. James Townley, proctor, in *Doxors Commons*. Mrs. Garrick has another; and Mr. S. Ireland the third.

It is impossible to conclude my account of it without observing, that the united labours of *Teniers*, *Heemskirk*, and *Callot*, could not have furnished a more absolute burlesque of this noble subject, than *Hogarth*, who went seriously to work on it, has here produced. "How art thou fallen, O Lucifer, thou son of the Morning!" will be the exclamation of every observer, on seeing this unaccountable performance, in which *Satan* and *Death* have lost their terrors, and *Sin* herself is divested of all the powers of temptation.

1. The Good Samaritan; by *Ravenet* and *Delatre*. From a painting on the staircase of *St. Bartholomew's Hospital*.

2. The Pool of *Bethesda*; large, by *Ravenet* and *Picot*. A small one, by *Ravenet*, has been mentioned under 1748. Both very indifferent. Mr. *Walpole* justly observes, that "the burlesque



“ turn of our artist’s mind, mixed itself with his  
 “ most serious compositions; and that in the *Pool*  
 “ of *Bethesda*, a servant of a rich ulcerated lady,  
 “ beats back a poor man [perhaps woman] who  
 “ sought the same celestial remedy.” To this  
 remark I may add, that the figure of the priest,  
 in the *Good Samaritan*, is likewise supremely comic,  
 and rather resembles some purse-proud burgomaster,  
 than the character it was designed to represent.

1775.  
 1. The Politician [Mr. Fibson, lately a laceman  
 in *The Strand*], from a sketch in oil, by Mr. Ho-  
 garth, now in the possession of Mr. Forrest.  
 Etched by J. K. Sherwin. Published Oct. 31, 1775.

1781.  
 1. Portrait of *Sollfull* the punch-maker. W. Ho-  
 garth del. S. I. fecit aqua forti.

2. *Thomas Pellet*, M.D. President of the College  
 of Physicians, W. Hogarth pinxit. J. Hall sculpsit.

3. *Christopher Bullock* the Comedian. W. Ho-  
 garth pinxit. J. Hall sculpsit.

The two last published by *John Thane*, *Rupert-*  
*street*, *Haymarket*.

#### PRINTS of uncertain Date.

1. People in a shop under the King’s arms:  
*Mary* and *Anne Hogarth*. “A shop-bill” for his two  
 sisters, who for many years kept a linen-draper’s,  
 or rather what is called a sloop-shop, first at *The Old*  
*Change*, *Cheapside*, afterwards in *Little Cranbourn-*  
*Alley*, *Leicester Fields*.

2. His own cypher, with his name under it at  
 length; “a plate he used for his books.” I have  
 reason to think that it was neither designed nor  
 engraved by *Hogarth*.

3. A

3. A *Turk's* head. "A *shop-bill*," for *John Barker*, goldsmith, at the *Morocco* Ambassador's head in *Lombard-street*.

4. A *shop-bill*, with emblems of Trade. Grand Duke of *Tuscany's* arms at the top. At the four corners the arms of *Naples*, *Venice*, *Genoa*, and *Florence*.

5. An angel, holding a palm in his left hand. "A *shop-bill*," for *John Montgomery*, goldsmith; at the corner of *Cambridge-street*, *Golden Square*.

6. A small angel, "almost the same as the preceding."

7. A large oval coat of arms, with terms of the four seasons.

8. A coat of arms, with two slaves and trophies. Plate for books.

9. Another coat of arms, and two boys as terms.

10. A foreign coat of arms; supporters a savage and an angel. Ditto.

11. Lord *Aylmer's* coat of arms.

12. Two ditto of the *Dutchess of Kendal*; one of them, an impression from a silver tea-table. In *Mr. Morrison's* collection.

13. The *Earl of Radnor's* arms, from a silver cup and cover. In *Mr. Morrison's* collection.

14. A grison, with a flag. A crest.

15. *Minerva*, sitting and holding the arms of *Holland*, four *Cupids* round her. "Done for the books of *John Holland*, herald-painter."

16. A ticket for a burial.

17. Two small for *Milton*. *W. Hogarth* inv. & sculp.

18. A coat of arms from a large silver tea-table. In the collection of *Mr. Morrison*. Under these arms are a shepherd and his flock, exactly the same as on the tankard, N<sup>o</sup> 25. A shepherd and shepherdess also are the supporters. This has been ascribed to *Hogarth*; but I suspect it to be a copy.

19. Small

19. Small oval print for the Rape of the Lock. This was not designed for any edition of it. A few impressions only were taken off from the lid of a snuff-box engraved by *Hogarth*, it is believed for some gentleman characterized by Mr. *Pope* in his celebrated mock-heroic poem.

20. An emblematic print, representing Agriculture and Arts. "*It seems to be a ticket for some Society.*"

21. Five *Muscovites*. "*Small plate for a book of travels.*"

22. A ticket for the benefit of *Milward* the tragedian. A scene in the *Beggar's Opera*; "Pit 3s." inserted with a pen between "Theatre" and "Royal," in a scroll at the bottom of it. Mr. *S. Ireland* has a copy of it, under which is engraved, "*Lincoln's-Inn Fields, Thursday, April 23. A Bold Stroke for a Wife, with Entertainments, for the Benefit of Mr. Milward.*" This careless, but spirited little engraving, has more of *Hogarth's* manner than several other more laboured pieces, which of late have been imputed to him.—Let the connoisseur judge.

23. The Mystery of Masonry brought to Light by the *Gormogons*. *W. Hogarth inv. & sculp.* "*Stolen from Coypel's Don Quixote.*" Underneath, these verses:

From Eastern climes, transplanted to our coasts,  
Two oldest orders that creation boasts  
Here meet in miniature, exposed to view  
That by their conduct men may judge their due.

The *Gormogons*, a venerable race  
Appear distinguish'd with peculiar grace.  
What honour! wisdom! truth! and social love!  
Sure such an order had its birth above.

But mark, Free Masons ! what a farce is this ?  
 How wild their mystery ! what a bum they kiss !  
 Who would not laugh who such occasions had ?  
 Who should not weep to think the world so mad.

24. *Sancho*, at the magnificent feast, &c. starved by his Physician. *W. Hogarth inv. & sculp. Printed for H. Overton and J. Hoole.*

25. Impression from a tankard belonging to a club of artists, who used to meet weekly at *The Bull's Head* in *Clare Market*, of which *Hogarth* was a member. A shepherd and his flock are here represented. In the collections of *Mr. Ireland* and *Mr. Morrison*.

26. *The Gin Drinkers*. In the collection of *Charles Rogers, Esq.* This is perhaps one of *Hogarth's* early performances. It may be considered as a rude fore-runner of his *Gin-Lane*.

27. *The Oratory\**. Orator *Henley* on a scaffold, a monkey (over whom is written *Amen*) by his side. A box of pills and the *Hyp Doctor* laying besides him. Over his head, "THE ORATORY. *Inveniam viam, aut faciam*†." Over the door, *Ingrederet ut proficias*. A Parson receiving the money for admission. Under him, "The Treasury." A Butcher stands as the porter. On the left hand, *Modesty* in a cloud; *Folly* in a coach; and a gibbet prepared for *Merit*; people laughing. One (marked *THE SCOUT*) introducing a *Puritan Divine*. A Boy easing nature. Several grotesque figures, one of them (marked *TEE-HEE*) in a violent fit of laughter. In *Mr. Foster's* collection, and in *Mr. Gough's* (formerly *Mr. West's*). Under the print,

\* There are such coincidences between this print and that of the *Beggar's Opera*, as incline me to think they were both by the same hands.

† The motto on the medals which *Mr. Henley* dispersed as tickets to his subscribers. See Note on *Dunciad*, 111. 144.



*An extempore Epigram, made at the Oratory :*

“ O Orator ! with brazen face and lungs,  
 “ Whose jargon’s form’d of ten unlearned tongues,  
 “ Why stand’st thou there a whole long hour  
 “ haranguing,  
 “ When half the time fits better men for hanging !”

*Geo. B—k—h jun. Copper-scraper  
 and Grub-Street invent. sculp.*

28. Orator Henley christening a child: *John  
 Sympfon jun. fecit. Mezzotinto, with the follow-  
 ing verses under it :*

Behold *Vilaria* lately brought to bed,  
 Her cheeks now strangers to their rosy red,  
 Languid her eyes, yet lovely she appears ;  
 And oh ! what fondness her lord’s visage wears !  
 The pamper’d priest, in whose extended arms  
 The female infant lies, with budding charms,  
 Seeming to ask the name e’er he baptise,  
 Casts at the handsom gossips his wanton eyes,  
 While gay Sir *Fopling*, an accomplish’d afs,  
 Is courting’s his own dear image in the glass :  
 The *Midwife* busied too, with mighty care,  
 Adjusts the cap, shews innocence fair.  
 Behind her stands the *Clerk*, on whose grave face  
 Sleek *Abigail* cannot forbear to gaze :  
 But master, without thought, poor harmless  
 child,

Has on the floor the *holy-water* spill’d,  
 Thrown down the hat ; the lap-dog gnaws the  
 rose ;

And at the fire the *Nurse* is warming cloaths.  
 One guest enquires the *Parson’s* name ;—says  
*Friendly,*

Why, dont you know, Sir ?—’tis *Hyp—Doctor  
 H—y.*

*Sold by J. Sympfon, at the Dove in Russell Court,  
 Drury-Lane. An original sketch in oil, on the  
 same subject, is in the possession of Mr. S. Ireland.*

29. A woman swearing a child to a grave citizen \*. *W. Hogarth pinx. J. Sympson jun. sculp. Sold by J. Sympson in Drury Lane.* This is, as Mr. Walpole observes, a very bad print. While *Picart* was preparing his *Religious Ceremonies*, he wrote to some friend here, to supply him with representations illustrative of his subject. His correspondent, either through ignorance or design, furnished him with the two preceding plates by *Hogarth*. *Picart* has engraved the former with a few variations, and the latter with the utmost fidelity. The one is called by him, *Le Serment de la Fille qui se trouve enceinte*; the other, *Le Baptême domestique*. The first contains a striking portrait of *Sir Thomas de Veil*. For the conversion of a *civil* into a *religious* ceremony, let the *Frenchman*, or his correspondent, answer. The lines under *Hogarth's* original, which is believed to have been published about 1728, are as follows :

Here Justice triumphs in his elbow chair,  
And makes his market of the trading fair;  
His office-shelves with parish laws are grac'd,  
But spelling-books, and guides between'em plac'd.  
Here pregnant madam, screens the real fire,  
And falsely swears her bastard child for hire  
Upon a rich old lecher, who denies,  
The fact, and vows the naughty Hufflef lies;  
His wife enrag'd, exclaims against her spouse,  
And swears she'll be reveng'd upon his brows;  
The jade, the justice and church-ward'ns agree,  
And force him to provide security.

30. Right Hon. *Gustavus* Lord Viscount *Boyne*, &c. &c. Whole length, mezzotinto. *W. Hogarth pinx. Andrew Miller fecit.* "A very bad print, done in Ireland."

\* A copy of this forms the head-piece to a tale printed in *Banks's Works*, vol. I. p. 248, intitled, "The Substitute Father."

31. Mr. Pine (the celebrated engraver), in the manner of Rembrandt. Mezzotinto (about the year 1746), by M<sup>r</sup>. Ardell, Price 2s. The original was in the possession of the late Mr. Ranby the surgeon.

32. A View of Mr. Ranby's house at Chiswick. Etched by Hogarth. This view, I am informed, was taken in 1750.

33. Daniel Lock, Esq. F. S. A. formerly an architect. He retired from business with a good fortune, and lived in Surrey-Street: mezzotinto. W. Hogarth pinx. J. M<sup>r</sup>. Ardell fecit. Price 1s. 6d.

34. Christ and his disciples; persons at a distance carried to an hospital. "In as much as ye have done it unto one of the least of these my brethren, ye have done it unto me." St. Matt. xxv. ver. 40. W. Hogarth inv. C. Grignion sculp. Ticket for The London Hospital.

35. Original of the same, in a smaller size, with the Duke of Richmond's arms as president. In Mr. S. Ireland's collection.

36. Another, almost the same as N<sup>o</sup> 34, but with a view of The Foundling Hospital. This I have never seen.

37. Six prints for Don Quixote. W. Hogarth inv. & sculp. The plates were executed at the expence of the late Mr. Tonson, as ornaments to some pompous edition in quarto\*. The subjects of them are, I. Funeral of Chrysothom, and Marcella vindicating herself; vol. I. p. 71. II. The Inn-keeper's wife and daughter taking care of the Don after being beaten and bruised. p. 129. III. Don Quixote releases the galley slaves. p. 129. IV. The unfortunate Knight of the Rock meeting Don

\* For what particular edition I have not been able to ascertain; but they were never used. The plates in Lord Carteret's Spanish edition (1738) designed by Vanderbank, and engraved by Vandersgucht, were used for the translation by Jarvis in 1742. These, perhaps, were intended for a second edition of Jarvis. I cannot suppose them to have been earlier than 1738.

*Quixote*. p. 140. V. *Don Quixote* seizes the barber's basin for *Mambrino's* helmet. p. 155. VI. The curate and barber disguising themselves to convey *Don Quixote* home. p. 166.

38. An oval, with two figures representing *Hymen* and *Cupid*. A view of a magnificent villa at a distance. This print was sold by *Hogarth*, and intended as a ticket for *Sigismunda*, which he proposed to be raffled for. It is marked with ink 21. 28. The number of each ticket was to have been inserted on the scroll hanging down from the knee of the principal figure.

39. Four heads from the cartoons at *Hampton-court*. An etching.

Mr. *Walpole*, in his *Anecdotes of Painting*, &c., Vol. IV. p. 22, speaking of Sir *James Thornhill's* attention to these celebrated pictures, has the following remark: "He made copious studies of the heads, hands, and feet, and intended to publish an exact account of the whole, for the use of students; but his work never appeared."

As this plate was found among others engraved by *Hogarth*, it might probably have been one of his early performances. His widow has directed a few impressions to be taken from it, and they will be sold at her house in *Leicester-Square*.

40. A Scene in a Pantomime Entertainment lately exhibited; designed by a Knight of *Malta*. A Satire on the Royal Incorporated Society of Artists of *Great Britain*. No name. In Mr. *Foster's* collection. This is only an etched outline, and is difficult to be explained, the circumstances to which it referred being now forgotten. It is marked Plate II. but perhaps a former one never appeared. It must be considered, in short, as a slight temporary sketch, of which the author is uncertain.

There



There are three large volumes in quarto by *Lavater*, a minister at *Zurich* (with great numbers of plates) on Physiognomy. Among these are two, containing several groups of figures from different prints of *Hogarth*, together with the portraits of *Lord Lovat* and *Wilkes*. For what particular purpose they are introduced, remains to me a secret.

In "An Address of Thanks to the Broad Bottoms, for the good things they have done, and the evil things they have not done, since their elevation, 1745," is what the author calls "A curious emblematic Frontispiece, taken from an original painting of the ingenious Mr. *H——th*;" a palpable imposition.

*Walpole, Anecdotes of Painting*, Vol. IV. p. 63.

"*Hogarth* drew the supposed funeral of *Vanaken*, attended by the painters he worked for discovering every mark of grief and despair." To explain this passage it should be observed, that "he was employed by several considerable painters here, to draw the attitudes, and dress the figures in their pictures."

The merits of *Hogarth*, as an engraver, are inconsiderable. His hand was faithful to character, but had little acquaintance with the powers of light and shade. In some of his early prints he was an assiduous imitator of *Callot*, but deviated at last into a manner of his own, which suffers much by comparison with that of his coadjutors, *Ravenet* and *Sullivan*. In the pieces finished by these masters of their art, there is a perspicuity that *Hogarth* could never reach. His strokes sometimes look as if fortuitously disposed, and sometimes confusedly thwart each other in almost every possible direction. What he wanted in skill he strove

strove to make up in labour; but the result of it was a universal haze and indistinctness, that, by excluding force and transparency, has rendered several of his larger plates less captivating than they would have been, had he entrusted the sole execution of them to either of the artists already mentioned.

Mr. *Walpole* has justly observed, that “many wretched prints came out to ridicule” the *Analysis of Beauty*. He might have added, that no small number of the same quality were produced immediately after the *Times* made its appearance. I wish it had been in my power to have afforded my readers a complete list of these performances, that as little as possible might have been wanting to the history of poor *Hogarth’s* first and second persecution. Such a catalogue, however, not being necessary to the explanation of his works, it is with the less regret omitted.

The scarceness of the good impressions of *Hogarth’s* larger works is in great measure owing to their having been pasted on canvas or boards, to be framed and glazed for furniture. There were few people who collected his prints for any other purpose at their first appearance. The majority of these sets being hung up in *London* houses, have been utterly spoiled by smoke. Since foreigners have learned the value of the same performances, they have also been exported in considerable numbers. Wherever a taste for the fine arts has prevailed, the works of this great master are to be found. Messieurs *Torre* have frequent commissions to send them into *Italy*. I am credibly informed that the Empress of *Russia* has expressed uncommon pleasure in examining such genuine representations of *English* manners; and have seen a set of cups and saucers with the *Harlot’s Progress* painted on them in *China* about the year 1739.

Of all such engravings as are *Mrs. Hogarth's* property, the later impressions continue selling on terms specified many years ago in her printed catalogue, which the reader will find at the end of this pamphlet. The few elder proofs that remain undisposed of, may be likewise had from her agent at a fair advance of price. Not so with the plates which our artist had dispersed among print-dealers, or engaged to yet more rapacious owners. As soon as any of these desiderata are found (perhaps in a state of corrosion) they are immediately vamped up, and impressions from them are offered to sale, at three, four, or five times their original value. They are also stained, to give them the appearance of age; and on these occasions we are confidently assured, that only a few copies, which had lurked in some obscure warehouse, or neglected port-folio, have been just discovered. This information is usually accompanied by sober advice to buy while we may, as the vender has scarce a moment free from the solicitations of the nobility and gentry, whom he always wishes to oblige, still affording that preference to the connoisseur which he withholds from the less enlightened purchaser. It is scarce needful to observe, that no man ever visited the shops of these polite dealers, without soon fancying himself entitled to the more creditable of the aforesaid distinctions. Thus becoming a dupe to his own vanity, as well as to the artifice of the tradesman, he has speedily the mortification to find his supposed rarities are to be met with in every collection, and not long afterwards on every stall. This farewell caution may not prove useless to those who are ambitious to assemble the works of *Hogarth*. Such a pursuit needs no apology; for

for surely, of all his fraternity, whether ancient or modern, he bent the keenest eye on the follies and vices of mankind, and expressed them with a degree of variety and force, which it would be vain to seek among the satiric compositions of any other painters. In short, what is observed by *Hamlet* concerning a player's office, may, with some few exceptions, be applied to the designs of *Hogarth*. "Their end, both at the first, and now, was, and is, to hold as 'twere the mirror up to nature; to shew virtue her own feature, scorn her own image, and the very age and body of the time his form and pressure."

I may add, that since the appearance of Mr. *Walpole's* Catalogue, a disposition to attribute several anonymous plates, on ludicrous subjects, to *Hogarth*, has betrayed itself in more than a single instance\*. Perhaps also the names of other painters and designers have been occasionally obliterated, to countenance the same fallacy. Copies likewise have been palmed on the unwary purchaser for originals. "Therefore" (gentle reader) for once be content to follow the advice of *Pistol*, "Go clear thy chrystals, and *Caveto* be thy counselor." For if all such fatherless engravings, as the vanity of some, and the ignorance or chicanery of others, would introduce among the works of our artist, were to be admitted, when would the collector's labour and expence be at an end?

N. B. Of all the anonymous plates ascribed to *Hogarth*, but omitted in the present catalogue, there is none I should more readily acknowledge as his genuine production, than the following, en-

\* Thus the frontispiece to *Taste*, designed, if not etched by *Worsdale* (for whose benefit this dramatic piece was performed), and *Saroney* in the Bog-house, an anonymous satire on the *Scotch*, that made its appearance during the administration of Lord *Bute*, are at present imputed to our artist, whose name is already engraved at the bottom of the latter.



titled, *A living Dog is better than a dead Lion, or The Vanity of human Glory; a design for the Monument of General Wolfe, 1760.* A medallion of our hero appears on the side of a pyramid. On the base of it is the well-known speech of *Shakspeare's Brutus*:

*Set Honour in one hand, and Death in t' other,  
And I will look on both indifferent:  
And let the Gods so speed me, as I love  
The name of Honour more than I fear Death.*

At the bottom a dying Lion is extended, while a Dog, with *Minden* on his collar, and *Honour's a jest*, &c. issuing from his mouth, is at once lifting up his leg against the noble brute, and treading on a wreath of laurel. *Here lies Honour*, is also written on the side of the expiring animal. The words *Published according to act of Parliament* correspond exactly with some other specimens of the same sentence engraved by *Hogarth*, who has also mistaken a similar evacuation for a joke, in his subsequent ridicule on *Churchill*. As the sentiments of an eminent painter corroborate my own, I have ventured to lay this conjecture before the publick; and may add, that the slightest inspection of the bust on the medallion, will serve to show that our artist, whoever he was, could not, even in that part of his subject that demanded seriousness, conceal his inclination to merriment; for he has absolutely caricatured the hero whom he designed to honour.

The following additional articles are from the collection of *Mr. S. Ireland*, who has them well authenticated as the genuine productions of *Hogarth*.

1. Arms of *George Lambart* [*Lambert*] the painter, an intimate friend of our artist.
2. Arms of *Gore*, engraved on a silver waiter.
3. Arms of a Duke of *Kendal*.

T

4. The

4. The Great Seal of *England*, with a distant view of *London*; an impression from a large silver table.

5. Twenty-six figures, on two large sheets, engraved for "*Blackwell's Compendium of Military Discipline*"; sold at his house in *Well Court*, "*Queen-street*, near *Cheapside*, 1726."

6. *Monticelli*, *Cuzzoni*, and *Heydegger*; the same which has been mentioned under a title a little different in p. 75. Under it are the following lines:

Thou tuneful scarecrow, and thou warbling bird,  
No shelter for your notes these lands afford.  
This town protects no more the fingsong strain,  
Whilst Balls and Masquerades triumphant reign.  
Sooner than midnight revels ere should fail,  
And ore Ridottos Harmony prevail:  
That cap (a refuge once) my head shall grace,  
And save from ruin this harmonious face.

7. The Discovery. A plate engraved for private use, and soon destroyed. It is acknowledged as genuine by Mrs. *Hogarth*. The subject is a black woman in bed; her eyes archly turned on her gallant just risen, whose astonishment on the entrance of three laughing friends, one of them with a candle in his hand, is happily expressed. Under the print is this lucky motto:

*Qui color albus erat nunc est contrarius albo.*

8. The Cottage. An impression from a button, the size of a crown-piece; a sketch made for Mr. *Camfield*, a surgeon, on a subject which will not bear explanation.

9. Pug the Painter. This has been usually understood to be rather a satire on Mr. *Hogarth*, than a design by him. Mr. *Ireland* assures me that he has good authority for asserting it to be a genuine design of *Hogarth*.

ADDI-

## ADDITIONS and CORRECTIONS.

P. 5. l. ult. read, "The third, educated at *St. Bee's*," &c. and in the note, l. 14. r. "escaped him."

P. 8. The residence of Mr. *Ellis Gamble*, the master of *Hogarth*, appears, from a shop-bill in Mr. *S. Ireland's* collection, to have been in *Cranborne Alley*.

In a former part of this pamphlet (p. 9.) I have related a story I had been told relative to the disagreeable consequences of our artist's early want of money; but since, on the best authority, have been assured, that had such an accident ever happened to him, he would not have failed to talk of it afterwards, as he was always fond of contrasting the necessities of his youth with the affluence of his maturer age. He has been heard to say of himself, "I remember the time when I have gone moping into the city with scarce a shilling in my pocket; but as soon as I had received ten guineas there for a plate, I have returned home, put on my sword, and sallied out again, with all the confidence of a man who had ten thousand pounds in his pocket."

P. 10. "*Wandsworth Assembly*" should be *Wandstead*. See more of it in p. 59.

P. 11. The fact in the third paragraph appears to have happened only in a single instance, when the elder Mr. *Bowles* of *St. Paul's Church-yard* (not of *Cornhill*) offered, over a bottle, half a crown a pound for a plate just then completed.

P. 13. In the gallery of Mr. *Cole* of *Milton* is a whole-length picture of Mr. *Western* by *Hogarth*, a striking resemblance. He is drawn sitting in his Fellow Commoner's habit, and square cap with a gold tassel, in his chamber at *Ciarc Hall*,

over the arch towards the river; and our artist, as the chimney could not be expressed, has drawn a cat sitting near it, agreeable to his humour, to shew the situation, Mr. *Western's* mother, whose portrait is in the conversation-piece at *Rivershall*, was a daughter of Sir *Anthony Shirley*.

P. 17. l. 28. *del* "the";

Lacy *Thornbill*, I am since informed, advised *Hogarth* to put the pictures in his father-in-law's room; and very much promoted the reconciliation,

The allegorical ceiling by Sir *James Thornhill* is at the house of the late Mr. *Huggins*, at *Headley Park, Hants*. The subject of it is the story of *Zephyrus* and *Flora*; and the figure of a *Satyr* and some others were painted by *Hogarth*.

P. 18. l. ult. r. "prefixed to *Gulliveriana*."

P. 19. Among the paintings at *Vauxhall* were the "Four Parts of the Day," either by *Hogarth* or from his designs. Of these the "Evening" and "Night" are still existing.

P. 20. *Read*, "Mr. *Tilson*, who was nearly 60 years, during the reign of six princes, a clerk to "the treasury," &c.

P. 21. l. 4. r. "*Motteux*."

P. 22. In 1735 he lost his mother, as appears by the following extract from an old magazine: "June 10, 1735. Died Mrs. *Hogarth*, mother to "the celebrated painter, of a fright from the fire "which happened on the 9th, in *Cecil Court, St. Martin's Lane*, and burnt thirteen houses; amongst "others, one belonging to *John Huggins, Esq*, late "Warden of *The Fleet*, was greatly damaged."

P. 24. l. penult. r. "for subscriptions, first to "a print representing an election entertainment; "and afterwards for "three prints," &c. The royal crown at the top of this print is darting its rays



rays on mitres, coronets, the Chancellor's great seal, the Speaker's hat, &c. &c. and on a scroll is written "An Act for the Encouragement of the  
 " Arts of Designing, Engraving, and Etching,  
 " by vesting the Properties thereof in the Inven-  
 " tors and Engravers, during the Time therein  
 " mentioned." It was "Designed, etched, and  
 " published as the Act directs, by *W. Hogarth*,  
 " *March 20, 1754.*"

P. 25, l. 18, 19. Query if these lines should not be read, though differently from all editions of *Swift*:

" Draw the beasts as I describe them;  
 " FORM their features, while I gibe them."

P. 29, l. 9. r. "*Loveling.*"

P. 31, *Add to* l. 23. This accident, however, has been more circumstantially related by an eminent *English* engraver, who was abroad when it happened. *Hayman*, and *Cheere* the statuary, were of the same party.

While *Hogarth* was in *France*, wherever he went he was sure to be dissatisfied with all he saw. If an elegant circumstance either in furniture, or the ornaments of a room, was pointed out as deserving his approbation, his narrow and constant reply was, "What then? but it is *French*!" In the streets he was often clamorously rude. A tatter'd bag, or a pair of silk stockings with holes in them, drew a torrent of imprudent language from him. In vain did my informant (who knew that many *Scotch* and *Irish* were often within hearing of these reproaches, and would rejoice at least in an opportunity of getting our painter mobbed) advise him to be more cautious in his public remarks. He laughed at all such admonition, and treated the offerer of it as a pusillanimous wretch, unworthy of residence in a free country, making  
 him

him the butt of his ridicule for several evenings afterwards. This unseasonable pleasantry was at length completely extinguished by what happened while he was drawing the Gate at *Calais*; for though the innocence of his design was rendered perfectly apparent on the testimony of other sketches which he had about him, which were by no means such as could serve the purpose of an engineer, he was told by the Commandant, that, had not the peace been actually signed, he should have been obliged to have hung him up immediately on the ramparts. Two guards were then provided to convey him on shipboard; nor did they quit him till he was three miles from the shore. They then spun him round like a top, on the deck, and told him he was at liberty to proceed on his voyage without farther attendance or molestation. With the slightest allusion to the ludicrous particulars of this affair, poor *Hogarth* was by no means pleased. The leading circumstance in it his own pencil has recorded.

P. 47. l. 20. *note*, r. "I am yours."

P. 61. for "*Dover*," r. "*Deal*."

P. 80. l. 34. This print alludes to the removal of *Rich* and his scenery, authors, actors, &c. from the play-house in *Lincoln's Inn Fields* to that in *Covent Garden*.

P. 90. N<sup>o</sup> 3. The Oratorio of *Judith* was written by Mr. *Huggins*; and the line taken from it,

"The world shall bow to the *Affyrian* throne," inscribed on the book, is a satire on its want of success. This Oratorio was performed in character.

P. 107. l. 6. For "sixty guineas" r. "100*l*."

P. 112. l. 19. "a present of a guinea:" I am told, this is a mistake.

The

The *Foundling Hospital* had the unfold tickets in the lottery for the "March to *Finchley*;" and amongst them was the fortunate number.

The original drawing from this picture is still preserved, and the expression of the faces in it appears much stronger than in the finished plate by *Sullivan*. It fares with paintings rich in character, as with fluids that abound with spirit. In either case, somewhat will be lost by transfusion.

P. 120. N<sup>o</sup> 3. was originally published about 1727, or 1728, under the title of "The Punishment inflicted on *Lemuel Gulliver*, by applying "a *Lilypucian* Fire Engine to his posteriors for his "urinal profanation of the Royal Pallace at *Mil-dendo*; which was intended as a Frontispiece to "his first volume, but omitted. *Hogearth sculp.*" The superiority of the impressions thus inscribed is remarkable.

P. 141. Mr. S. *Ireland* has a second head of Mr. *Pine*, a mezzotinto, in an unfinished state, both his hands leaning on a cane. Printed for *George Pulley*, at *Rembrant's head*, the corner of *Bride Court, Fleet Street*.

The signature annexed to the notes in pp. 34. and 37. was accidentally assumed by a friend, who chose to remain anonymous, but whose real name corresponds to neither of those letters. This circumstance is mentioned to obviate a misapplication.

## P O S T S C R I P T.

THE Author of this pamphlet being convinced that, in spite of all his care and attention, many errors may be found in his catalogue, list of variations, &c. will think himself highly obliged by any gentlemen who will point them out, and enable him to correct them. Such favours shall be gratefully acknowledged, if the present rude Essay towards an account of *Hogarth's* different performances should happen to reach a second edition.

As in consequence of the extraordinary prices lately paid for the collected works of this great master, certain dealers, &c. are supposed to be assembling as many of his prints as they can meet with,—binding them up in pompous volumes,—writing “fine old impressions” either over or under them—specifying the precise sums pretended to have been disbursed for several of them, (perhaps a guinea for a three-shilling article)—preparing to offer a few rare trifles to sale, overloaded with a heap of wretched proofs from our artist's more capital performances;—exhibiting imperfect suites of such as are cut out of books; and intending to station puffers at future auctions, whose office will be to intimate they have received commissions to bid up as far as such or such an amount (i. e. the sum under which the concealed proprietor resolves not to part with his ware), &c. &c. it is hoped the reader will not be offended by a few parting words of admonition. Perhaps it may be in the power of Mrs. *Hogarth* to select a few sets from such of her husband's pieces as have



have remained in her own custody from the hour of their publication. Let the multitude, who of course cannot be supplied with these, become their own collectors. Even ignorance is a more trusty guide than professional artifice. It may be urged indeed, that the proportionate value of impressions \* can be ascertained only by those who have examined many of them in their various states, with diligence and acuteness. But surely to qualify ourselves for estimating the merit of the curiosities we are ambitious to purchase, is wiser, than to rely altogether on the information of people whose interest is commonly the reverse of our own. Let it also be remembered, that the least precious of *Hogarth's* productions, are by far the scarcest; and that when, at an immoderate expence, we have procured impressions from tankards ornamented by him, or armorial ensigns engraved for the books of his customers, we shall be found at last to have added nothing to his fame, or the entertaining quality of our own collections. By such means, however, we may open a door to imposition. A work like the *Harlot's Progress* will certainly remain unimitated as well as inimitable; but it is in the power of every bungler to create fresh coats of arms, or

\* Prints have, of late years, been judiciously rated according to the quality of their *impressions*. But the very term *impression*, as applied to copper-plates, perhaps is a novelty among us. If we refer to the earliest and most valuable assemblages of portraits, (such as that catalogued by *Ames*, afterwards purchased by Dr. *Fothergill*, and lately sold to Mr. *Thane*), we shall have little reason to suppose any regard was once paid to a particular of so much importance. As fast as heads were met with, they were indiscriminately received; and the faintest proofs do not appear to have been excluded at a time when the strongest might easily have been procured. In consequence of an *amâs* so carelessly formed, the volumes already mentioned were found to display alternately the most beautiful and the most defective specimens of the graphic art.

shop-bills with our artist's name subscribed to them: and wherein will the Lion or Griffin of *Hogarth*, be discovered to excell the same representations by a meaner hand? A crafty selection of paper, and a slight attention to chronology and choice of subjects, with the aid of the hot-press, may, in the end, prove an overmatch for the sagacity of the ablest connoisseur. A single detection of such a forgery, would at least give rise to suspicions that might operate even where no fallacy had been designed. How many fraudulent imitations of the smaller works of *Rembrandt* are known to have been circulated with success! — But it may be asked, perhaps, from what source the author of this pamphlet derives his knowledge of such transactions. His answer is, from the majority of collectors whom he has talked with in consequence of his present undertaking.

He ought not, however, to conclude without observing, that several *genuine* works of *Hogarth* yet remain to be engraved. He is happy also to add, that a young artist, every way qualified for such a task, is now preparing to publish a few of these by subscription.

June 9, 1781.

J. N.

J. N. had once thoughts of adding a list of the copies made from the works of *Hogarth*; but finding them to be numerous, beyond expectation, has desisted from a task he could not easily accomplish. This pursuit, however, has enabled him to suggest yet another caution to his readers. Some

of

of the early invaders of *Hogarth's* property, were less audacious than the rest; and, forbearing to make exact imitations of his plates, were content with only borrowing particular circumstances from each of them, which they worked up into a similar fable. A set of the *Rake's Progress*, in which the figures were thus disguised and differently grouped, has been lately found. But since the rage of collection broke out with its present vehemence, those dealers who have met with any such diversified copies, have been desirous of putting them off either as the first thoughts of *Hogarth*, or as the inferior productions of elder artists on whose designs he had improved. There is also a very small set of the *Rake's Progress*, etched and executed with the varieties already mentioned; and even this, but a few days ago, was offered to sale under the former of these descriptions. Thus, as *Shakespeare* says, *While we shut the gate upon one imposition, another knocks at the door.*

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